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WEST FRONT OF WIGHAM FERRERS CHURCH.
SHOWING ALSO THE SCHOOL HOUSE, CROSS, AND PART OF THE BEDE HOUSE.

Engraved by John Dugan, Barlow, Oxford, March 17, 1840.

ARCHITECTURAL NOTICES

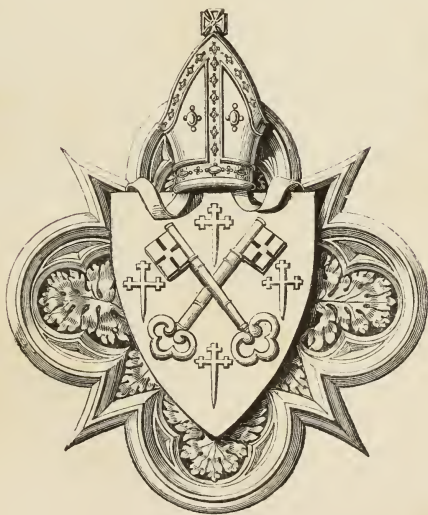
OF

The Churches

OF THE

ARCHDEACONRY OF NORTHAMPTON.

DEANERIES OF HIGHAM FERRERS
AND HADDON.



LONDON,
JOHN HENRY PARKER, 377, STRAND;
AND BROAD-STREET, OXFORD.

M DCCC XLIX.

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WITH A LIST OF THE ILLUSTRATIONS.

[THE STEEL PLATES ARE DISTINGUISHED BY AN ASTERISK.]

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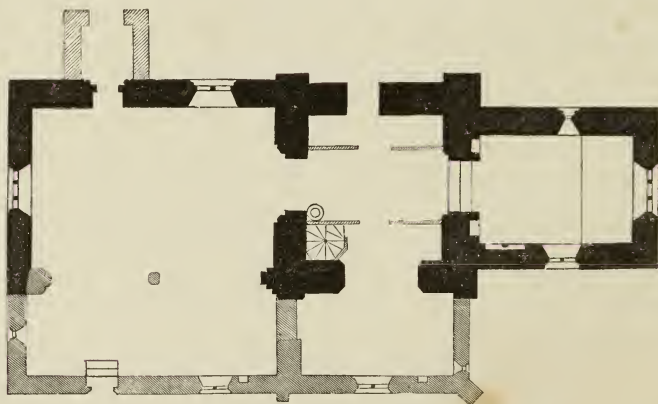
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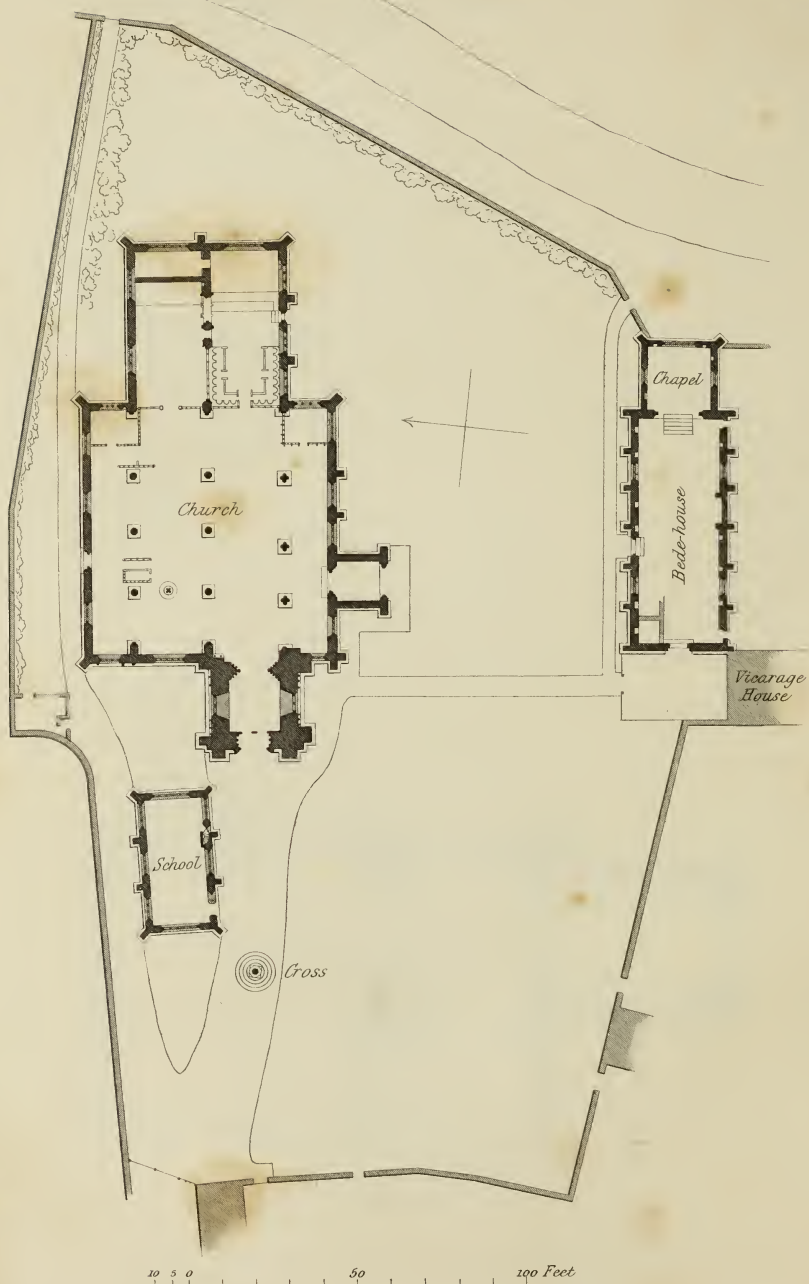
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PLAN OF CHURCH, BARTON SEAGRAVE





F Mackenzie.

J. H. Le Keux

PLAN OF HIGHAM FERRERS CHURCH.

Published by John Henry Parker, Oxford, March 1st 1846.

HIGHAM FERRERS.

VICARAGE.

The Blessed Virgin.

DEANERY

PATRON,

OF

EARL FITZWILLIAM.

HIGHAM FERRERS.



THE CHURCH-YARD CROSS WITH THE BEDE-HOUSE AND VICARAGE.

THE formerly Collegiate Church of Higham Ferrers is undoubtedly one of the finest in a district remarkable for the splendour of its ecclesiastical buildings ; and its historical associations and the numerous monuments of ancient piety with which it is surrounded, invest it with an interest peculiar to itself, and render it worthy to be the commencement of an account of the Churches of the Archdeaconry.

This Church consists of Nave and Quire or Chancel, north and south Aisles, the latter terminating in a Lady Chapel, an additional north Aisle, western Tower and Spire, and south Porch. The original north Aisle with its Lady Chapel, having been raised to the same height, and extended as far eastward, as the Nave and Chancel, at the erection of the additional Aisle, might rather be described as another Nave and Chancel, except that they had originally no such relative importance.

Exterior.

TOWER.—The Tower is Early English ; for, though the greater part of it, as will hereafter appear, was re-erected in the seventeenth century, yet the work was in general done so rigidly in imitation of the original building, and so much of the old material was actually wrought up again, that it may safely be described as of one character throughout. It is a bold, lofty structure of three stages, well-buttressed at the angles, but the buttresses at the S.W. and S.E. corners, which are part of the new building, are much stouter and higher than the others which are original, affording additional defence against the recurrence of a similar accident to that by which the old Tower had been destroyed.

The lower stage of the Tower contains in the western face the principal entrance to the Church : it is, like those of the neighbouring Churches of Raunds and Rushden, double, or set in a sort of shallow porch ; but it far surpasses in richness and grace of decoration anything that even those beautiful Churches can boast. The inner doorway is double, being divided by a shaft or pier, an arrangement not uncommon in Cathedral or Conventual Churches in this style, but rarely met with in parochial buildings. The heads of the two openings are low segmental arches having their architraves, as well as the jambs on each side, richly ornamented with foliage and small figures : within is a small shaft or rather bowtell^a, with a distinct base, but running uninterruptedly into the architrave without any capital. Between the jamb mouldings of the two openings, in the centre of the pier formed by them, is a small shaft which blossoms, as it were, into a rich capital of foliage without any astragal ; this supports a large square abacus, the upper moulding of which is continued as a string-course over the heads of the two arches, and supports the base of a flat trefoil-headed niche ;

^a “BOWTELL, BOUTELL, or BOLTELL : an old English term for a round moulding or bead ; also for the small shafts of clustered pillars, window and door jambs, mullions, &c., probably from its resemblance to the shaft of an arrow or bolt.”—*Glossary of Architecture*.

The masterly work of Professor Willis, on the “*Architectural Nomenclature of the Middle Ages*,” has so effectually revived the mediæval terms of art, that they will generally be employed (with occasional explanations) in this work.



J. B. Le Royer

J. B. Le Royer

Architectural Engraving of the Entrance of the Church of St. Sulpice, Paris

Engraved by J. B. Le Royer, Paris, 1789

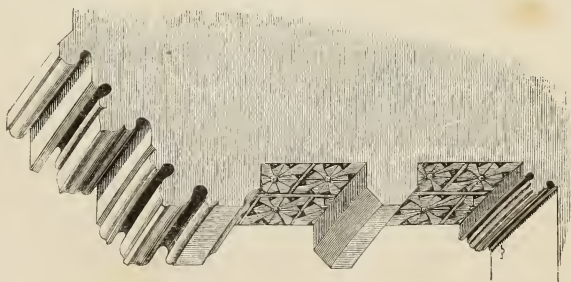


the statue is gone, and the lower part consequently left quite bare, but the upper part is diapered. The remainder of the tympanum on each side the niche is filled with circles containing sculptures of events in sacred history, five on each side: the interstices are filled with foliage. These scripture pieces are, On the north side, 1. The salutation of Mary and Elizabeth, 2nd, the Angel appearing to Zacharias, 3rd, the Wise Men's Offering, 4th, Our Saviour in the Temple, 5th, His Baptism. On the south side, 1st, the Angels appearing to the Shepherds, 2nd, the Crucifixion, 3rd, the Annunciation, 4th, the Disciples at the Sepulchre, 5th, the Descent into Hell; "the latter," says Mr. Bloxam^b, "represented, in the manner customary during the middle ages, by the wide open jaws and head of a fish; in allusion to the prayer of Jonah while in the belly of the fish, 'Out of the belly of hell cried I,' &c." We may also remark that the Sepulchre, with an anachronism characteristic of the time, appears as a coffin resting upon an Early English trefoil arcade.



Sculpture.

The outer arch of the porch rises from clustered shafts with foliated capitals and round abaci: the arch itself is well moulded with the

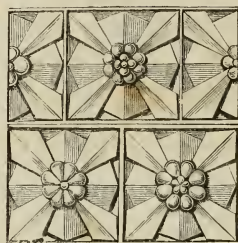


Section of Porch.

rounds and hollows of the style, but has no farther decorations. The space between has pointed barrel-vaulting, of two bays, divided by a bold projecting chamfered rib or arch, springing from corbels

^b Architecture, p. 163. 7th Ed.

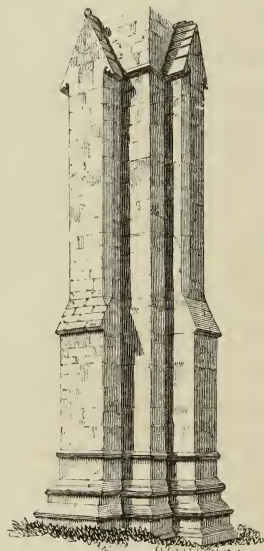
on heads. The vault itself is richly diapered on each side the arch: below its spring is an arcade of trefoiled arches from shafts with capitals of foliage; some of these shafts are destroyed. Though this porch is at present only let into the wall beneath two plain arches of construction, there is reason to believe that it had anciently a high gable over it, as at Rushden. The west window, though constructed of the old materials, appears from the interruption of the string-course not to be in its right place. We might suppose the gable to have reached to the string at the top of the first stage, corresponding with the height of the original buttresses, and that the present western window occupied the same range as the second one on the north side. A piece of sculpture, a vesica piscis, containing a figure of the Saviour, is built into the wall, evidently out of its place, by the belfry window above; this seems to have been the head of a gable. The whole of these beautiful enrichments of the western part of the tower are delicately sculptured in Barnack stone, and the diapering, and figures and other ornaments round the door of entrance have been painted.



Diaper Work in the Vault of the Porch.

On the north side of the Doorway are two niches, one over the other, with trefoiled heads and projecting canopies rising from banded shafts; the brackets remain, but the statues which they doubtless once supported have disappeared. Traces of one similar niche are to be seen on the south side also, but in a less perfect state, having been apparently destroyed to make room for the larger dimensions of the new buttresses.

The original buttresses at the north west angle reach only to the height of the first stage and are built against a flat pilaster mass containing a staircase



Buttress North-west Angle.

to the belfry. They are in every respect worthy a careful study, being excellent examples of the style. They are set at a little distance from the angle of the Tower, that in the western face being somewhat nearer to it; they are pedimented, of two stages, the upper stage being chamfered; the finish of the chamfer at the top is very elegant; the set-off and basement mouldings are excellent. The latter continue round the Tower, being well imitated in the later work.



Termination of
Chamfer of Buttress.

Along the lower part of the lowest stage on the north side runs an exquisitely beautiful arcade, but grievously mutilated. The centre arch forms a window with a single mullion branching off in the head without any foliations; in the tympanum is a curious figure of a man playing on a pipe and tabor. The window is blocked up. On either side are two trefoiled arches with the outer cusps terminating in trefoil foliage, rising, as well as the arch of the window, from banded shafts with well-moulded capitals and bases; many of the shafts however are broken and some quite destroyed. Two brackets enriched with foliage remain, shewing that here also has been an array of images.

Thus much the whole extent is of undisturbed ancient work: the whole upper part and nearly all the south side of the Tower have been rebuilt; on the north and east sides the joining of the old and new work may be easily traced; the masonry of the latter being much finer.

On the south side may be traced the scanty remains of an arcade similar to that on the north, and internally the opening of the window is distinctly seen. There is no other window or ornament on this side up to the belfry stage.

The other windows in the Tower are ancient, having been carefully used up again in the rebuilding. In the second stage on the north side is a window of two lights under a pointed trefoil arch rising from shafts; the head is pierced with a sort of diamond shaped opening, the sides being curved parallel with the arches above and below; similar to that in Brownsover church, figured in Bloxam^c. The west window probably at first ranged with this last; at pre-

sent it is below it. It consists of two trefoiled lights under a single arch with double jamb-shafts and sculpture in the head. Over it are two stones commemorating the rebuilding of the Tower^d.

The belfry windows are single and large, of two transomed trefoiled lights, under a single arch with sculpture in the head; there are three shafts on each side, and the mullion takes the form of a clustered column. The north and south belfry windows have their lights under segmental arches, the east and west under pointed ones. On each side of the window on the west side is built in a piece of sculpture evidently removed from its original place, one of which has been before alluded to. A string runs round the tower from the label of the belfry windows, a little below which is the finish of the new buttresses at the S.W. angle.

The parapet of the Tower is well moulded and enriched with the tooth-ornament and supported by a trefoiled corbel-table. But the upper part of the parapet, consisting of a row of open quatrefoils, is Decorated, contemporary with the spire. This is a lofty crocketed structure, connected with the pinnacles at the corners of the Tower (which are crocketed, but clumsy, as if altered in the rebuilding) by flying buttresses pierced with quatrefoils, like the parapet. At the top of each of the broaches, where they join the diagonal faces of the spire, is a crocket of an earlier look; in the east face of the spire is a low ogree door opening on the parapet.

There are three ranges of spire lights in the cardinal faces. The lower ones, which have small clumsy pinnacles, (apparently of late date,) at the sides, are of two lights, trefoiled, with flowing tracery in the head; the middle two trefoiled lights with a quatrefoil in the head; the highest mere trefoil-headed openings. All are under straight-sided canopies.

The Spire, though these ancient details are preserved, shows in

^d They are thus inscribed—

I. THE 20TH OF APRIL 1631. THIS STEEPLE WAS BEGUN TO BE BUILDED. MATTHEW HAINES MAIOR, HUMPHRY VIVIAN, NICHOLAS ECCLES CHURCHWARDENS.

II. ANNO DONI 1632. THOS. RUDD ESQ. BEING MAIOR, Χρόν RUDD SUCCEEDING IN NOVEMBER ANNO DOM. 1632, THIS STEEPLE

WAS FINISHED. HUMPHRY VIVIAN, THO. LINAKER, CHURCHWARDENS. RICH. ATKINS OF NORTHAMP. THE WORKMAN.

LORD, I HAVE LOVED THE HABITATION OF THINE HOUSE, AND THE PLACE WHERE THINE HONOUR DWELLETH.

GLORIE BE TO GOD ON HIGH.

some respects the lateness of its erection, as the sides bulge very much towards the top, so that the lines are convex instead of straight. With this exception the whole effect of the Tower and Spire is excellent, bearing especial testimony to the good taste of its builders in imitating the old design, and using again the old details^e.

NORTH AISLES.—Proceeding round the Church to the north, the first feature is the west end of the original north aisle, in which masonry of three dates may be seen. A small portion towards the Tower, as appears by a fragment of a string, is Early English of early date, probably before the erection of the Tower; the main portion including the great window and the string beneath it is early Decorated, the upper portion, contemporary with the second north Aisle, is later in the same style. This window is of five lights, the mullions intersecting in the head without foliations, except just above the arches of the lights, where the openings are trefoiled. Over this window may be distinctly traced the high gable of the original roof; the present gable is much lower, the walls having been raised to form a clerestory later in the style.

The additional north Aisle has a lean-to roof: at the corner is a diagonal buttress of two stages: its west window is of three lights; its jambs are Decorated, but the upper part has been altered at a later date, and now exhibits the depressed arch and mouldings of the Tudor period; its tracery is good, though, from the lowness of the arch, it begins considerably below the impost. On each side of this window are two niches or recesses, one with a low crocketed ogee arch between two pinnacles; the other with a pointed arch, the label terminating in notch-heads. On the north this Aisle has five square-headed Decorated windows, but an examination of the jambs will show that the upper part is a later alteration. It would appear, and this will be shewn to be probable when we examine the history of the fabrick, that these windows have been moved from another

^e The bells are inscribed—I. The Rev. G. W. Malim, Vicar, Walter Spong and C. Richards, Churchwardens. Robert Taylor and Son, Founders, St. Neot's, 1820. II. I.H.S. NAZARENUS REX JUDEORUM. FILII DEI MISERERE MEI. 1633. III. A. B. C. D. E. f. G. H. I. K.

L. M. N. O. 1611. IV. Illegible. V. GLORI BEE TO GOD ONE HIGH. 1636. VI. Cum sono si non his venire Nunquam ad preces cupies ire. JOHN CUTLER, 1633. A little bell which hangs in one of the west belfry windows is uninscribed.

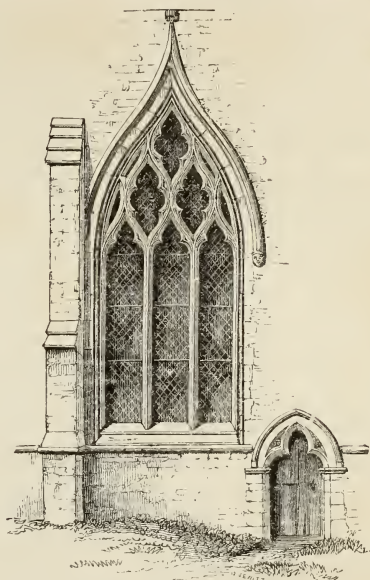
place, and their shape accommodated to their present position. There is also a doorway, now blocked up, plain, but corresponding in style with the rest of the fabrick; at the east end is a rude Decorated window of three lights, with flowing tracery. Above the Aisle rises the clerestory of the original north Aisle, pierced with small late Decorated square-headed windows of two lights. Both Aisles are without a parapet, and the lead curling over has a bad effect; indeed the whole Aisle, without, has a poor appearance, unworthy of the beauty of the rest of the Church.

LADY CHAPEL AND CHANCEL.—Continuing our progress round the building, the Lady Chapel is a large and lofty embattled structure, continued the same height and breadth as the corresponding Aisle. There are on the north side two large and fine Decorated windows, the most western of three lights ogeed, with flowing tracery, and grotesque heads at the end of the label; the other of five lights, similar to that at the west end of the additional north Aisle.

The east end is certainly one of the most attractive portions of the Church. It consists of the terminations of the Chancel and Lady Chapel, which have distinct gables, but low and embattled. The two large and splendid Decorated windows have ogee heads, cut off by the lowering of the roof; but this defect is somewhat counterbalanced by their being made to terminate in niches, from which however the statues are now removed. The main east window of the Chancel is an alteration of an Early English one, which in its first estate was probably a superb triplet; the jamb shafts still remain, but the architrave mouldings have given place to Decorated ones richer and more elaborate than any others in the Church. The window is of five lights, with flowing tracery of the description which may be called reticulated and quatrefoiled; the mullions, which are grooved, have flat capitals of foliage. The east window of the Lady Chapel is very similar, but, as becomes its subordinate position in the Church, of a less ornate character; the mouldings being less elaborate, and the mullions unfurnished with capitals. It comes down a little lower than the other window, the string-course being brought down accordingly. The lower part has been, apparently at a later period, cut off by a transom. There are

diagonal buttresses of three stages, and also one between the windows.

The Chancel is an exact continuation of the Nave in all its dimensions, and furnished with a Perpendicular battlement which continues part of the way down the Nave. It is lighted by three large and elegant Decorated windows of three lights, with long ogee heads, quatrefoil tracery, and well-moulded jambs and architraves, the labels terminating in heads. The Priest's Door is Early English and most graceful; the jambs are plain, but the arch (which consists of two stones only, meeting at the centre,) is trefoiled with a rose inside the cusp.



Window and Priest's Door.

SOUTH AISLE.—The south Aisle is chiefly, to all external appearance, Decorated, but the strings and buttresses seem Early English. The embattled parapet is a Perpendicular addition, and a three-lighted window inserted in a Decorated opening at the east end of the Aisle belongs to the same date. This Aisle consists of five bays, the fourth from the east end is occupied by a Porch, of Early English date. The outer doorway has shafts with good moulded capitals, and very beautiful foliated terminations to the label; the inner doorway, though mutilated, is a good example of the style, and from the use of the square abacus, although there is no other vestige of Norman character about it, would appear to be early in the style, and therefore, in all probability, the most ancient feature of the Church. It has four shafts to the jambs, and the architrave is well, although not very richly, moulded. The gable of this porch is not low, but has been higher than at present, as appears from the gablet, which is adapted to a considerably higher pitch than now exists. The other bays are occupied with windows, all of them Decorated of three lights, with quatrefoil tracery, except

the one most to the east, which is of four lights subarcuated^f, and from the foliated circle in the head, compared with the more flowing lines below, might seem to belong to a Transition from the geometrical to the flowing lines of tracery. This bay is wider than the others, and to the west of it is a break in the string-course. The west window of the Aisle is incipient Decorated, of two lights, with a small and delicate quatrefoil in the head. The east window is of three lights, Perpendicular, cinquefoiled. The Clerestory is pierced with square-headed windows, of two trefoiled lights, without tracery.

Interior.

HAVING described the principal external features of this beautiful Church, we now proceed to its interior. The double north Aisle, and the triple row of columns consequent thereon give it great spaciousness, and the height, though not striking, is sufficient. Though anciently collegiate, the main fabrick being of a date anterior to the foundation of the College, its general effect is merely that of a large and handsome Parish Church, with no trace of its higher destination, except in the Collegiate arrangements of the Quire.

The Chancel is, as was before stated, double, the southern forming the Ecclesiastical Quire or Chancel, the northern a Chapel dedicated to the Blessed Virgin. On the south side of the Quire, is a singular double Piscina, of Early English date; it consists of two square-headed recesses, quite plain, except that they have a cylindrical label, not extending down the sides, and the angles finished with stopped chamfers. They have each projecting basins and octofoil cavities for the drains.

The interior of the Chancel, as in the instance just mentioned, shows that much more of the fabrick of this part of the Church is Early English than would be supposed from its external features alone. Besides the east window, the southern ones in their stop-

^f This word was, we believe, first employed by the President of Trinity College, in a letter read at the Meeting of the Archæological Institute in 1845, to express Perpendicular or

Decorated windows which have subordinate arches springing from the mullions, and branching into the arch of the window, as at St. Mary's, Oxford, New College Chapel, &c.



F. Mackenzie.

J. H. Le Keux

CHANCEL OF MICKLEHAM PRIORY CHURCH
[LOOKING WEST]

Published by John Henry Parker, Oxford, March 1st 1846.



ped chamfers seem to retain a proof that their original jambs are of this date, however they are externally disguised; the string beneath them is also palpably Early English, corresponding with the label of the piscina; it forms also the label of the inner arch of the Priest's doorway, which is segmental, and well moulded, though the jambs are quite plain.

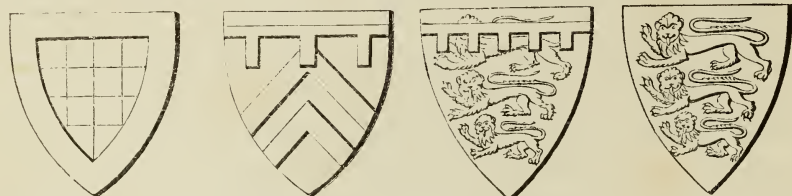
The Chancel, with its Collegiate arrangement, is the most striking portion of the Church. The steps which led to the High Altar remain, they are covered with indented and encaustic tiles, laid in various patterns, one of these being a lozenge formed by a square black tile, scored in squares, as a centre, surrounded by four narrow yellow bordering tiles, having a small black one at each angle. Another part of the steps is laid down with lozenge-shaped tiles.

The tiles used here are different from those generally met with; the device or pattern is generally pressed into the soft clay, and the impression so produced is filled up with a light-coloured clay previous to the tile being glazed; but in these the *outline* only of the pattern is pressed into the clay, and the whole surface is glazed over of one uniform colour.

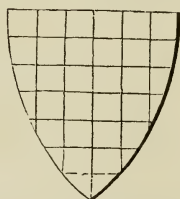
In the upright part of the steps, or risers, as they are called, three patterns of coloured tiles (a lion passant and two heraldick antelopes) are used, but these are formed like the rest, the outline of the figure is indented, and the figure itself painted on the surface before glazing. These tiles are used with two other kinds in a regular alternation as follows:—a painted tile, a square black tile divided with indented lines into nine squares, the centre one being yellow, a narrow yellow bordering tile with two indented flowers, the black tile as before, and lastly a painted tile.

The Quire is divided from the Lady Chapel by two Decorated arches cut through the Early English walls; the first, reckoning from the west, is a tall chamfered arch rising from semi-octagonal responds with moulded capitals. The other forms the canopy of an extremely beautiful Tomb: the mouldings of which are very rich and deeply cut, and the whole of the canopy adorned with decorative colour, the arch being painted in compartments of red and dark green, following the direction of the voussoirs, and figures of

butterflies and of lions rampant being painted on the mouldings^a. The high-tomb below is divided into panels by buttresses terminating in heads, and with their bases adapted to the successive ascents of the Altar-steps. The panels contain shields. On the north side 1st. *Checky with a border*. 2nd. *Two chevronels (with a label for difference)*. 3rd. *England with a label of five points*.



4th. *England*. On the south side, 1st. *defaced*. 2nd. *England with a label of three points*. 3rd. as 2nd. above. 4th. *checky*. There is no inscription to show to whom the tomb belongs, but the royal arms with their appropriate difference would lead us to assign it to one of the Earls of Lancaster, in whom, as now in the Duchy of Lancaster, the manorial rights of Higham Ferrers are vested^b.

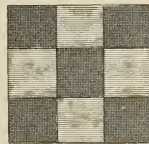


The architectural character of this tomb is consistent with its erection within the life-time of either of the three first Earls, but the shields, which might be expected to assist in positively assigning it to one of them, do not throw much light on the question. Edmund, surnamed Crouchback, son of Henry III., died in 1301, leaving by his second wife Blanch, daughter of Robert of Artois, (his first wife Aveline, daughter of William de Fortibus, Earl of Albemarle, having died without issue,) four sons, of whom the two eldest, Thomas and Henry, were successively Earls of Lancaster. Thomas married Alice, daughter and heir of Henry de Lacy, Earl of Lincoln. He was beheaded at Pontefract in 1322, and attainted; but his brother Henry, who had married Matilda, daughter and heir of Patricius de Chaworth, obtained a reversal of the

^a For the discovery of this graceful specimen of decoration we are indebted to the Rev. C. W. Chalklen, late Curate of Higham Ferrers, who removed, with his own hands, the successive coats of plaster which had con-

cealed the colour.

^b There is however a borough manor, of which the mayor of the town is Lord, and as such levies fines on the transfer of property.



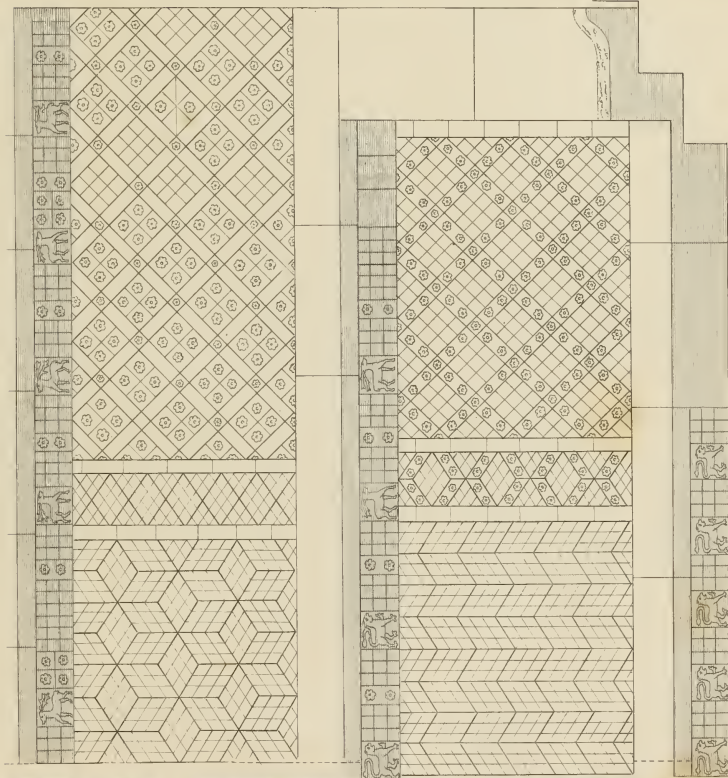
Vertical Lines
Red



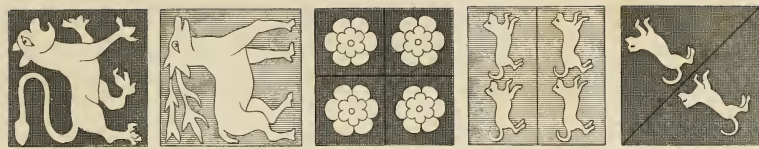
Figure on the
tiles yellow



Cross Lines
Black



Arrangement of Tiles



The tinted tiles on the rising face of Steps.

attainder, and succeeded to the title. We look in vain for the arms of de Fortibus, of Artois, of Lacy, or of Chaworth, while those that actually appear belong to Warren and Clare (?)ⁱ. It is certain also that neither of the Earls of Lancaster above-mentioned was buried at Higham Ferrers, but this does not prove that this tomb was not originally designed for one of them; as there are instances on record of persons erecting tombs for themselves during their life-time, and being finally buried elsewhere^k. One thing is plain, that the magnificent brass now fixed on the tomb is not in its proper place. It represents a Priest in albe, stole, maniple and chesuble; on his breast are the words, "*Fili Dei miserere mei.*" Above his head is a canopy, on which are inscribed the words, "*Suscipiat me Christus qui vocabit me, In sinu Abrahæ Angeli deducant me.*" Over this and down the sides were also figures of the Apostles and others, some of which are now removed, as well as the shields of arms, of which traces are seen. At his feet is this inscription: "*Hic jacet Laurentius de Sto. Mauro quondam rector istius ecclie cuius anime propicietur Deus.*" This was Lawrence Seymour, Rector from 1289 to 1337^l.

The pier between the two arches is simply the part of the original wall which remained untouched; it still retains the Early English string corresponding with that on the opposite wall. Below is a small doorway leading into the Lady Chapel, the only means of access to it from the Quire, as the arches are filled, the one with the tomb just described, the other with stalls and a parclose.

ⁱ In Dorchester Church, where most of the arms on this tomb occur, Clare is given *three chevrons*.

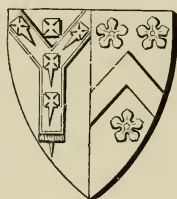
^k Two cases may be mentioned; Archbishop Courtenay made a tomb for himself in the Collegiate Church of Maidstone, which he had founded, but is really buried in Canterbury Cathedral; so John Wakeman, last Abbot of Tewkesbury and first Bishop of Gloucester, erected a tomb for himself in his own Abbey Church, but is buried at Worthington.

^l The date of this brass (which is figured in



Mr. Hartshorne's vol. on the Sepulchral Memorials of Northamptonshire) would seem at first sight to decide that of the tomb, at least thus far,—that the tomb must be anterior to the brass. But on examination we find that the stone into which the brass is inserted is not the original slab of the tomb, and that it fits its present position so ill, that the mouldings of the arch have been injured to make room for it. It seems more probable that this stone and its accessories have been placed on the tomb at a comparatively recent date, having been first taken from their original position, than that a Priest should have been buried in a tomb so lately erected for an Earl of Lancaster.

There is no Chancel Arch, but a fine Perpendicular Rood-skreen with the beam of the Roodloft remaining above it. The intervals of this, of the parclose, and of the adjacent skreen, are filled up with iron grating, instead of the usual wooden tracery. The western portion of the Quire is occupied by the stalls for the members of Archbishop Chichele's College. Of these there are twenty, seven on each side, and three in the returns on each side the entrance: these, and three on each side, have desks; the others, from which they are partitioned off, have at present only a modern railing in front of them. The misereres, which are good, have much remarkable carving, including a head of the Founder, (resembling his portrait in the Bodleian Library,) the arms of the see of Canterbury, and those of Chichele: *argent, a chevron between three cinquefoils gules*. Behind the northern stalls is, as was before said, a Perpendicular parclose; above it are marks in the arch as if a loft of some kind had been anciently thrown across. Both Quire and Lady Chapel are covered with Perpendicular wooden roofs nearly flat, and retaining traces of colour. The portion over the Altar was clumsily repaired in 1813 and 1822.



Canterbury=Chichele.

The Lady Chapel retains a curious arrangement, which will be found also in the same position in the neighbouring Church of Rushden; a sacristy is formed at its extreme east end by skreening off a portion by a solid wall the full breadth of the Chapel; this is entered by a small doorway immediately to the north of the site of the High Altar. Sometimes such a passage was formed behind the High Altar itself. The Altar of St. Mary seems to have stood just to the west of this wall, which formed a reredos to it; its site is marked by the piscina, which has an ogee arch trefoiled.

The Nave has four arches on each side, of two chamfered orders, the two towards the east on the south side being wider than the others. The pillars on this side are Early English, clustered in the quatrefoil form, with moulded bases and capitals of no great richness, and exhibiting but little undercutting.



E. E. Cap S. Aisle.



F. Mackenzie

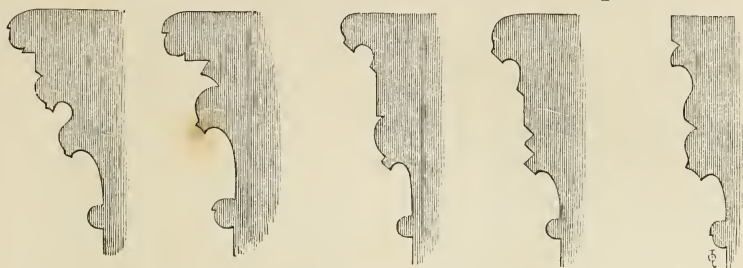
J. H. Le Keux

THE NAVE — HUGHAM FERRERS CHURCH.

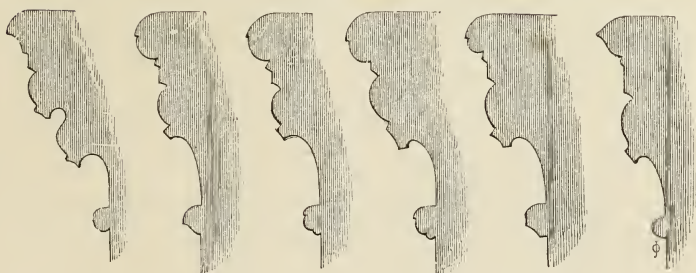
[LOOKING EAST]

Published by J. H. Parker, Oxford, June 1st 1846.

The other two ranges of columns are octagonal, of Decorated date, agreeing with the westernmost arch in the Quire, and exhibiting several varieties in the capitals, but all of them composed merely of



CAPITALS OF THE NORTH AISLE



Chancel.

Nave

CAPITALS OF THE CENTRE

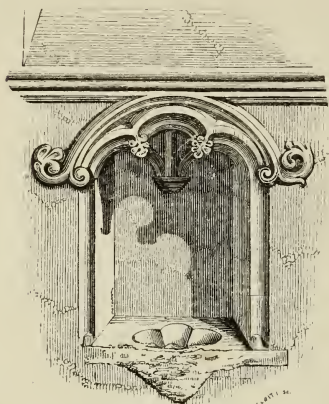
mouldings without foliage; one on the extreme north side exhibits the nail-head ornament; many of the imposts have what Mr. Paley has called the broach-chamfer^m. The belfry arch rises from a very fine Early English cluster on either side, the shafts having exceedingly good bases, and better capitals than those of the same style on the south side, but still without foliage. On the north side of the arch, near the ground, are remains of an Early English arcade, with the nail-head moulding.

The wooden roof to the Nave and north Aisle, of Decorated date, is "open to the ridge piece; the walls are connected by horizontal tie-beams, and these are braced beneath by two curved ribs or struts, springing from stone corbels, and forming an arch". This roof is valuable as an example of a period of which timber roofs are comparatively rare. The original high pitch of the time when the Church was without a Clerestory is to be traced in the weather-moulding against the east wall of the Tower within the Church.

^m In his *Manual of Gothic Mouldings*, p. 16.

ⁿ Bloxam, p. 206.

In the south aisle is a very graceful Early English piscina, with a trefoil arch. In the same Aisle, built into the wall, is a piece of



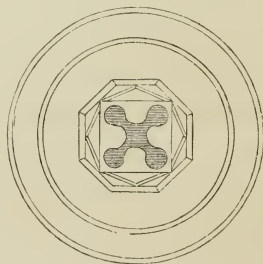
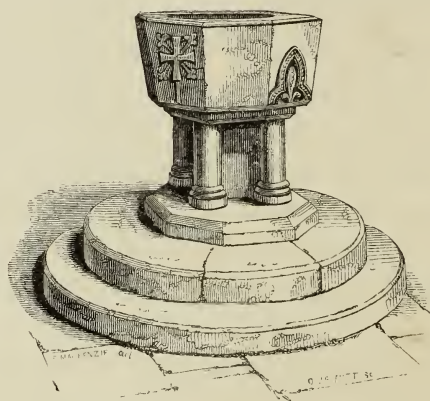
Piscina.



Sculptured Stone from the South Aisle.

sculpture, representing an angel holding a thurible, exactly resembling those usually seen adoring the person of our Blessed Lord in Easter sepulchres. It has not, however, long occupied its present position. On the occasion of some recent alterations in the south aisle, a doorway was discovered, leading to a flight of steps in the thickness of the wall, which was explored to the number of ten or twelve steps. This sculpture was found in the rubbish. The eastern part of this Aisle is fenced off by a parclose of Perpendicular character.

The Font, which is Early English, stands on two circular steps and an octagonal base in the north Aisle. Its shaft is square, rounded at the angles, and very deeply depressed at the sides, so as to give the appearance of four



THE FONT.

shafts around a central column. Both the bases and capitals of these quasi shafts are rudely moulded, and on them rests the octagonal bason, of unequal faces, and a little wider at the top than at the bottom. Three of the faces are sculptured, that facing east with a Maltese cross, with the top of a staff attached to the lower member, and foliated rays issuing from the centre.

There are a few remains of open seats in the north Aisle: with this exception, the Church is pewed throughout. At the west end is a gallery completely obscuring the belfry arch; the other parts of the building have escaped those deformities.

The Church is remarkably rich in monumental brasses; besides that already mentioned of Lawrence Seymour, the following are noticed in the Report of the Oxford Society for Promoting the Study of Gothic Architecture, (1843).

“ 1400. THOMAS CHICHELE AND
AGNES HIS WIFE.

A Latin Cross, decorated with an elegant running pattern: at the extremities of the arms are emblems of three of the Evangelists, that of St. Mark having been removed. In the centre is a representation of the Saviour.

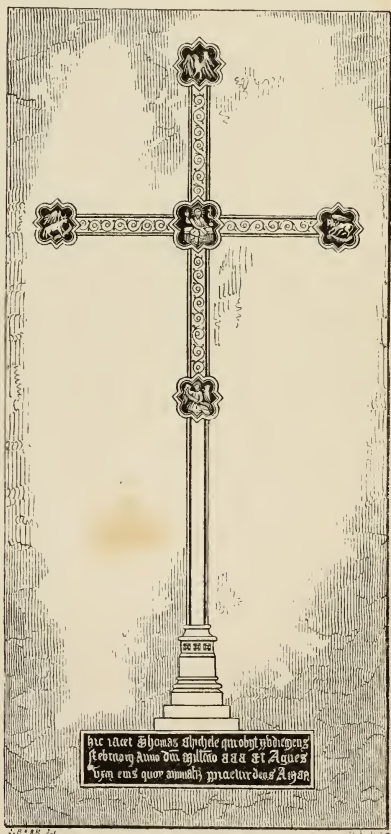
Hic jacet Thomas Chichele qui obiit XXV die mens februarii Anno Dni Millesmo CCCC. et Agnes uxor ejus, quorum animabus propicietur Deus. Amen.

These were the parents of Archbishop Chichele.

14 .

A Warden in his habit, his hands raised in the action of Prayer.

Orate pro ame dni Richardi Welles, quondam custodis hujus collegii, et pro animabus omnium fidelium defunctorum. Amen.



1498. A PRIEST.

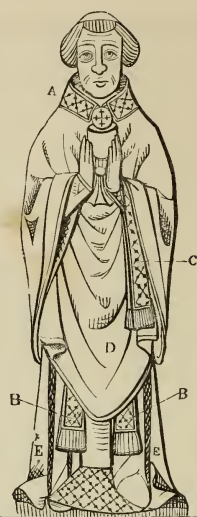
Hic jacet Henricus Denton quodam Capellanus de Chelston, qui obiit decimo VII^o die mensis februarii Anno dñi Milimo CCCCXXXVIII Cuius anime ppiciet de Ame.

1504. WILLIAM THORPE, AND MARION
HIS WIFE.

A figure in a civilian's dress, and his wife ; two scrolls issue from their mouths ; from that of the man, *Pater de celis deus miserere nobis* : from that of the woman, *Scta Trinitas un' deus miserere nobis*. Above is a shield, and the emblems of St. John and St. Matthew. Below, this inscription :—

Pray for the soule of Willm Thorpe Marcer and Marion his wyfe, which Willm decessed the 5th day of October the yere of oure lord MV on whose soules Ihu have mercy.

Beneath this are figures of six sons and six daughters.



Hic jacet Henricus denton quodam Capellanus de Chelston qui obiit decimo vii die mensis februarii Anno dñi milimo CCCCXXXVIII Cuius anime ppiciet de ame

670

- A. Apparel or Parure of the Amice.
B. Stole. D. Chasuble or Chesible.
C. Maniple, or auon. E. Alb, with apparel at the feet.

Architectural History.

NO part of this Church can be attributed to an earlier date than the thirteenth century, but during the whole of that period the builder's hand was busy upon it, and the most essential parts of the fabrick then erected still remain. The first Church appears to have consisted, as usual, of a Nave with two Aisles and Chancel; the Nave had a high pitched roof without a Clerestory, and, though no trace remains, analogy would lead us to suppose that the Chancel resembled it in this respect also. The remains of this fabrick exist in the masonry of the south Aisle and Chancel, as shown especially in the interior, and in the buttresses and lower part of the walls of the Aisle, the two south doors, the jambs of the Chancel windows, the row of pillars on the south of the Nave, and the Font. The south Doorway can hardly be later than about 1220, and the fragment in the west wall of the

original north Aisle might be even earlier, and we may suppose the building to have been gradually carried on from that period till about 1250 or 1260 to which time we may safely assign the Tower, which appears to be of later date, and would naturally be the last finish of the building. We have thus the Early English building complete, but it was not destined to remain untouched very long. About 1290 the north Aisle of the original Church received great modifications, and was brought to assume its present greater relative importance; even the pillars and arches so recently erected being removed to make way for others in the new style. The Lady Chapel was added at the same time; the two arches which divide it from the Chancel being cut through the Early English walls. The west window of the original north aisle, and one window in the Lady Chapel remain of this period. The north aisle thus modified had a high pitched roof, as is manifest on its west wall.

Later in the Decorated style, perhaps about 1340, further alterations were made, and the Church brought in most respects to its present state. The spire was added, new windows made nearly throughout the Church, and the Chancel especially transformed externally into a Decorated building. The high roofs of the Nave and north Aisle were taken down, and replaced by others of lower pitch with a Clerestory. The capitals of the pendants of the roof seem earlier, and much resemble those of the pillars below, but still the preponderance of evidence seems in favour of assigning a date late in the style to this roof. Another north Aisle was added, the pointed windows of the original aisle being removed into the north wall, but to adapt them to its smaller height, they were converted into square-headed ones.

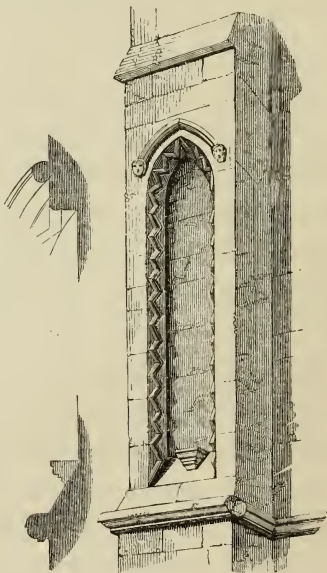
This seems to be on the whole the most satisfactory account of the changes which took place in the fabrick during the thirteenth and fourteenth centuries, but it must not be concealed that it lies open to very considerable difficulties; among the chief of which is the occurrence of the nail-head in the capitals of one of the pillars of the north Aisle, to which we have assigned a late Decorated period: but the masonry of the west wall distinctly marks three

periods, 1st, Early English, (proving that there was a north Aisle to the original Church), 2ndly, contemporary with the present west window of the north Aisle, clearly about 1290, 3rdly, that of the second north Aisle, quite distinct from the latter; showing thereby that, whatever difficulties may attend the supposition, that Aisle, and consequently its pillars, must be an addition of subsequent date. We must therefore conclude that parts of the older details were preserved and worked up again, or that the earlier appearances of the capitals are an instance of adaptation to the work with which they were to be put in juxtaposition°.

A question might arise as to the former pitch of the Chancel roof, as the height of the walls (which from the size of the windows can hardly have been raised) would seem to preclude us from supposing that it sprang from so low a point as the present Nave roof, and the analogy of early buildings forbids the idea that it was originally so low as at present, or even as that of the Nave. We can therefore only suppose that the original Chancel was higher than the Nave, as is sometimes the case; here, where there was no distinction in breadth, a difference in height was the more necessary.

° Such instances are far from unfrequent; the Early English parts of Romsey adapted to the Norman work are a notable example; at Fotheringhay the Perpendicular work of 1435 exhibits adaptations to the Decorated Quire (see the Oxford Society's publication of that Church, p. 15); and Dorchester Abbey Church will afford a yet more extraordinary instance in a Decorated niche adorned with the *chevron moulding*, evidently a mere caprice, as it is in a part of the Church quite free from Norman remains. After this the introduction of the nail-head moulding in later Decorated work in juxtaposition with Early Decorated and Early English would seem but a slight difficulty.

Through the kindness of the Oxford Architectural Society this description of Higham Ferrers Church is enriched with a woodcut of the latter example, from the Society's account of Dorchester Church, and also with four coats of arms, which appear in the same work.



The alterations effected in the Perpendicular period are but small as far as regards the fabrick, consisting only of the Chancel roofs, of the battlement continued round them and part of the Nave, and along the south Aisle, and of two windows inserted in earlier jambs, one at the east end of the south Aisle, the other at the west end of the north Aisle, together with the small niche near the latter. The whole of the skreen and stall-work is also of this date. As the latter can hardly be other than the work of Archbishop Chichele, we may not unsafely conclude that the whole of the work of this date was erected by that munificent benefactor of the Church and town.

Finally in 1631 the Tower and Spire were blown down, and rebuilt as they now stand, from funds to which, according to Bridges, Archbishop Laud was a contributor.

To whom the original erection of this Church is owing must be matter of conjecture, but it may not be amiss to set down the names of those persons who were Lords of the Manor, and Incumbents of the living, at those dates when internal evidence shows that alterations must have taken place in the fabrick. William, Earl Ferrers, obtained a grant of the manor of Higham in 1216 and died in 1247, a period which would take in the erection of most of the Early English work. He was succeeded by his son William, who died in 1254, and he by his son Robert, who was attainted, and his lands confiscated to the crown in 1266, at which time Hubert de Gormaneston was Rector. This would take in the erection of the Tower. The Manor was now granted to Edmund, Earl of Lancaster, who held it till his death in 1301, and if the Tomb in the Chancel be his, as it has very much the air of a Founder's Tomb, and appears to be only part of a more extensive alteration of the Church, we may safely attribute the erection of the Lady Chapel and the other parts of the Church which correspond with it in date to the bounty of this Prince, whose possession of the manor coincides with the incumbencies of Roger de St. Philibert, Robert de Hanneya, and Lawrence de St. Maur, which last was Rector from 1289 to 1337.

Finally, in 1355 Henry Duke of Lancaster appropriated the advowson of Higham Ferrers, with the Chapels of Caldecot and Chelveston, to the Dean and Chapter of the Collegiate Church of St. Mary at Leicester of his own foundation. From this circumstance, and from his munificence displayed in such a foundation, we may conclude him to have been no unlikely person to adorn the Church of Higham: to him then we may attribute the later Decorated alterations. He succeeded to the manor in 1346, and died in 1362.

The Church of Higham was originally a Rectory in the gift of the Lords of the Manor, and so continued till the donation of Duke Henry just mentioned. In 1254 the Rectory was valued at 50 marks and the Vicarage at 10. It was afterwards a Vicarage, and, down to the suppression of Colleges, in the gift of the Dean and Chapter of St. Mary's at Leicester, even after the foundation of Archbishop Chichele's College. In 1543, on the suppression of the latter, the most part of the College lands, with the Rectory, Advowson of the Vicarage, and the profits of Jesus' Chapel, were granted to Robert Dacres, subject however to the yearly payment of £10 to a superior Chaplain, £8 to an inferior, and £10 to a Schoolmaster, all those places to be in the Gift of the Corporation. In 1692 (for so we must read in Bridges for 1629) the Chaplaincies were by the Corporation annexed to the Vicar's place, and appear to have since so continued. The Advowson since the grant to Robert Dacres has continued in the hands of Lay Patrons, and is now the Property of Earl Fitzwilliam. Jesus' Chapel mentioned above, if it were not some distinct building now destroyed, may have been the little Chapel at the end of the south Aisle fenced in with a Parclose.

We now come to the other Ecclesiastical buildings at Higham, and first to the

College,

which was founded in 1415 by Henry Chichele, Archbishop of Canterbury. This illustrious Prelate was a native of Higham Ferrers : born of obscure parents, his first rise to eminence is said by tradition to have been owing to his being discovered by William of Wykeham when a boy keeping his father's sheep near Higham^p ; the good Bishop entering into conversation with him, was so pleased with the talent displayed in his answers that he took him under his patronage, and promoted him in his College. He afterwards held several Church preferments, including the Rectory of Brington in his native county, which he held from 1400 to 1408, the Chancellorship of Sarum, the Bishoprick of St. David's, to which he was consecrated at Siena in 1409 by the Pope's own hands, and finally the Archbishoprick of Canterbury from 1414 to his death in 1443^q.

The College founded by the Archbishop at Higham was incorporated by letters patent of King Henry the Fifth in the last year of his reign by the title of "Master and College of St. Mary the Virgin, St. Thomas of Canterbury, and St. Edward the Confessor of Higham Ferrers," for the perpetual maintenance of eight Chaplains, one of whom should be Master, and four Clerks, one of which Chaplains or Clerks should teach Grammar, and another Song ; and also for six Choristers.

^p A portion of land, close to the town, is still called Chichele Leys.

^q Bishop Godwin thus describes his government—"He was a man happy (enjoying always his princes favour, wealth, honour and all kinde of prosperity many yeeres) wise in governing his See laudably, bountifull in bestowing his goods to the behoofe of the common wealth, and lastly stout and seure in due administration of iustice. In the towne of Higham ferrys where he was borne, he founded a goodly college for secular priests, which he endowed with large reuenues. He built also in the same towne an hospital for poore people, which he likewise endowed liberally ; and his brethren Robert and Wil. Chichley citizens of London, his executors, gaue much land unto the same. These two foundations finished,

he began two other at Oxford, one called Bernard College (now knowne by the name of Saint Iohns college) and All Soules college which yet continueth in such state as he left the same, one of the fairest and seemeliest of our University. He bestowed much money in repairing the library at Canterbury, and then replenished the same with a number of goodly bookes : He gaue unto his Church many rich ornaments and iewels of great price, and built a great part of the Tower called Oxford Tower in the said Church. * * * *. No Archbishop ever enioied that honor so long as he did in 500 yeeres before him. He sate 29 yeeres and dying Aprill 12. 1443. was laid in a very faire toombe built by him selfe in his life time, standing upon the North side of the Presbitery."

The title of the superior of the foundation, as given in the Charter, is Master, but on the brass of Richard Wylleys in the Quire he is called Custos or Warden.

The remains of the College, which are in a very ruinous condition, stand in the main street of the town at some distance to the north-west of the Church. They consist of one side of a Quadrangle to the south, and the shell of another to the east, which is in the street. In this is the gateway, a fine depressed arch of great breadth, with the usual square label and spandril; the mouldings have some very boldly projecting bowtells: above are three niches now empty, and above a three-lighted domestick window; a little south is a similar one of two lights, and still farther the arch of a larger window, four-centred and crocketed, the window itself is quite blocked up; on either side it, at a little distance, are two large grotesque heads. This is in the high gable of the south wing, which joins on in the same plane as the east without any buttresses. This last window appears to be the one which Bridges calls the east window of the Chapel, but it has no appearance of ever having been part of such a structure, being much too high in the wall, and the sides not bearing the least resemblance to a Chapel. A Church or Chapel is indeed mentioned in the charter as part of the College buildings, in a manner seeming to imply a structure to be built distinct from the parish Church, and, though the latter was the Collegiate Church where the members of the foundations occupied their stalls, still such additional smaller Chapels are often found attached to conventual and collegiate bodies. But if any such ever existed in Higham Ferrers College, it must have been destroyed: the buildings on the south side are clearly domestick; they have very good square-headed windows of different sizes irregularly placed in the wall, and a doorway with a simple-pointed arch and square label. Some more buildings, or at least ruins, seem to have existed when Bridges wrote: in his time the building was an inn called the Saracen's Head; it is now used for domestick and agricultural purposes.



ARCHBISHOP CHICHELE'S COLLEGE, HIGHAM FERRERS

Another monument of Archbishop Chichele's pious munificence is to be seen in the

Bede-House,

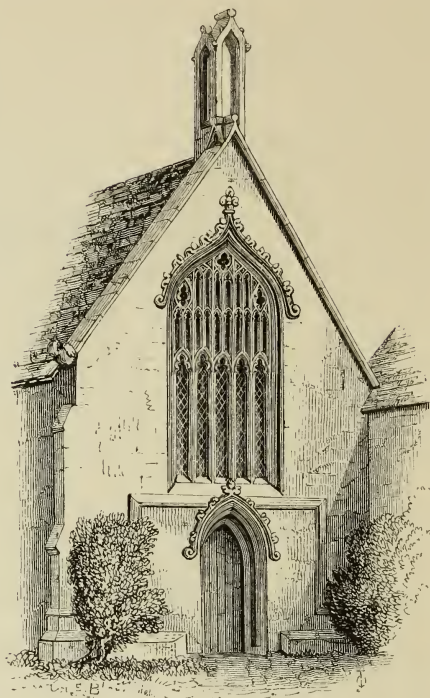
situated on the south side of the Churchyard. It was founded in 1423 for twelve men and one woman, all of whom were to be at least fifty years of age, and of the men one is to be their governor with the title of Prior. Each was to receive a penny a day and sundry annual allowances, besides lodging in the Hospital^r.

The Bede-House is a handsome Perpendicular building of an oblong form, with a high-pitched roof. It is built of stones in

^r The statutes may be seen at length in Coles' History of Higham Ferrers; they descend very much into particulars, regulating the minutest concerns of the life of the brethren. They seem to have been under the manage-

ment of the Master of the College, and were probably involved in the fall of that institution; as the buildings of the Hospital are alienated, although the brethren still exist and receive their daily stipend.

courses of different colours*, a mode of building not uncommon in this County. The west end is a very elegant composition. Below is a doorway with an ogee crocketed canopy, above a large window of five lights with a similar canopy; under this is a string with returns at right angles. At the apex of the gable is a bell-cot and bell†. The north side is well buttressed and furnished with strings; it has two square-headed windows of two lights, with a transom, and a doorway with a four-centred arch. The interior appears to have served



THE BEDE-HOUSE.

both for hall and dorter, there being cabins on each side for the brethren to sleep in. It has an excellent oak roof rising from an embattled wall-plate; the timbers are formed into an elliptical arch. In Bridges' time" the west window had some remains of stained glass, "having in the southern division the arms of the see of Canterbury, in the middle France and England quarterly, and in the northern one the arms of Chichele, *Or, a chevron between three cinquefoils gules.* Above the arms are miniature portraits of our Saviour, the Virgin, and several bishops mitred, with the pastoral staff in their hands, and in their pontifical robes."

On the south side of this building is a fire-place with a low four-centred arch and square label above: the arch, from its form and mouldings, agrees in date with the rest of the building; but the

* The light course is freestone, probably from the Lordship of Higham; the dark course is the red sand-stone of Fincon or Irthlingborough.

† The bell is inscribed, T. EAGER. GLORIA

DEO SOLI. 1737.

" As Bridges is not in every one's hands, it may be as well to state, that the author died in 1724, although his work was not published till 1791.

label is formed of the roll-moulding and terminates in notched heads, which show it to be early Decorated work, and consequently more than a century anterior to the date of Chichele's foundation. Now there are two entries in the Lincoln registers of presentations to the Wardenship of St. James' Hospital in Higham Ferrers, under the years 1258 and 1265; but as no other record remains of it, it has been generally supposed to have merged in one of the Archbishop's foundations. There can be little doubt that such was the case, and that this fire-place is a relic of the more ancient building.

At the east end of the Bede-House is the Chapel of the foundation, a small, but very graceful Perpendicular building, now unroofed, and quite ruinous. It is ascended by six steps from the Hall, from which it is divided by a four-centred arch well moulded and rising from responds with embattled capitals. In Bridges' time there was a screen across it, there is now a solid partition. Above the arch may be seen the pitch of the roof, which is low, and as there is no trace of vaulting, we may conclude that it had a handsome timber roof. The east window is very much defaced, there is one on each side of two lights under ogee arches, very elegant; in Bridges' time there were fragments of stained glass remaining in them, containing "imperfect portraits of saints and kings." In the east wall are two niches, one on each side the window, with trefoil heads foliated again. On the south side is a crocketed ogee trefoiled Piscina, showing that this was a complete Chapel with an Altar, and not, as might otherwise have been supposed from its small size, a mere Oratory. Beneath it is a vaulted crypt, with plain chamfered ribs. "The original entrance seems to have been on the north, the communication being apparent, both from the Chapel and the interior of the crypt; and to the east of the entrance, within the crypt, are two large pointed niches*."

The original Vicarage-house stands near the Bede-House, "under a chamber-window of which," says Bridges, "is carved in wood a red rose supported by a leopard and an antelope," the badge and supporter of Henry the Sixth.

* Cole.

† The same devices, probably, as those on the tiles before the Altar in the Church.

On the other side of the Churchyard, near the west end of the Church, is the

School-house,

a beautiful Perpendicular structure of three bays with a window of three lights in each, and one of five lights at the east and west; they are all under four-centred arches, and with rather poor tracery, except that of the west window, which is subarcuated, and very well managed. Below this is an arcade of four depressed unfoliated arches under a square label. There are buttresses supporting pinnacles between the windows and at the angles. There is a good cornice of flowers supporting an elegant open battlement; the original pitch of roof was low, as may be seen at the two ends, and this pitch is retained in the timber ceiling within, which is very good, although much disfigured, and is said to have been anciently painted; but externally the gable has been raised in plaster, not to the advantage of the building, as the high roof hinders the effect of the pinnacles. Inside in the Eastern part is a stone pulpit. There are small doorways on the south side in the west and east bays, the latter of which, as well as the eastern and northern windows, are blocked up.

In all these buildings, as well as in those of Chichele at Oxford, we see features which would have rather inclined one to fix them at a somewhat later date than his; but they are well worthy of careful examination, presenting a great variety of mouldings all well designed and worked.

In the Churchyard, to the west of the Church, stands the shaft of a highly enriched Decorated Cross; it is of an irregular octagonal form, two opposite sides being much wider than the others; they are all grooved. The whole is covered with rich oak-leaf foliage, some portions of which at the angles project so much as to have somewhat the appearance of crockets.

Another octagonal Cross, of nearly the same date, but plainer, stands in the market-place; the shaft is of one piece of stone crowned with a capital of Early English foliage with a square

abacus. Above it in Bridges' time were sculptures of the Crucifixion, now destroyed.

Several houses in the town retain considerable traces of antiquity in the labels of what must have been large square-headed Perpendicular windows, and one has a good wooden doorway of Decorated date with a curious scutcheon in the form of a quatrefoil.

DIMENSIONS FROM BRIDGES AND COLE.

	FT.	IN.		FT.	IN.
Church	119	0	by	69	0
Tower	21	10	by	15	0
College	45	square.	E. front	60	0
School	30	6	by	16	6
Bede-House	63	0	by	24	0
Chapel of ditto	17	10	by	20	0
HEIGHT.					
Tower	71	Spire	99	total	170
Church-yard cross		shaft	6	total	11
Market cross		do.	16	do.	24

E. A. F.

INCUMBENTS OF HIGHAM FERRERS, AND TIME OF INSTITUTION*.

Hubert de Gormaneston	1238	Joh. Ward	1469
Rog. de S. Philibert	1268	Will. Bryan	1482
Rog. de Hanneya	1275	Joh. Frende, L.L.B.	1487
Laur. de St. Mauro	1289	Ric. Chaunceler, L.L.B.	1492
Hen. de la Dale	1337	Ric. Whelbys, L.L.B.	1504
Joh. Paynell	1345	Will. Fawntleroy, S.T.P.	1523
Ric. de Melurn	—	Rob. Goldson	1534
Joh. de Stafford	1355	Nic. Leonard	<i>occur.</i> 1563
Will. Knighton	1357	Joh. Hill	<i>occur.</i> 1632
Rob. Hardegray	1361	Joh. Digby	<i>occur.</i> 1635
Joh. Herthull	1363	Jacob Gentleman	<i>occur.</i> 1638
Hen. Wakerlee	1365	— Pheasant	<i>sepult.</i> 1659
Joh. Godinche	1369	Sam. Lee	<i>occur.</i> 1678
Hen. Knot	1374	Ric. Willis	1691
Joh. Renchton	1387	John Glasbrooke, M.A.	1725
Nic. Marchyngton	1404	William D'Oyly	1730
Joh. Halleswayn	1405	George Tymms, B.C.L.	1735
Hen. de Bilburgh	1414	Thomas Bright, M.A.	1740
Joh. Bradborne	1415	William Withers	1745
Will. Moys	1422	Francis Greenwood, M.A.	1752
Elias Holcote	1429	Geo. Pasley Malim, M.A.	1762
Will. More, S.T.B.	1437	Geo. Warcup Malim, M.A.	1802
Ric. Whyte	1444	Tho. Wentworth Gage, M.A.	1835
Tho. Rudde	1462	George Malim, B.A.	1837
Will. Blankeney	1465		

* Bridges, continued from the registry of the Diocese of Peterborough.

CHELVESTON CUM CALDECOT.

St. John Baptist.



CALDECOT CHURCH

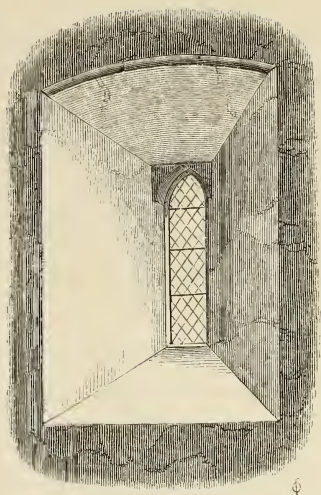
THE Chapel of St. John Baptist, which serves for the two townships of Chelveston and Caldecot, (both Ecclesiastically in the parish of Higham Ferrers,) consists of Nave, south Aisle and Porch, Chancel, north Tower, and a fragment of a north Aisle connecting the Tower with the Church.

Exterior.

The original structure of the Nave and Aisles is Early English; and even the clerestory, both north and south, retains the simple Early English lancets of its first days; but the west end of the Nave has lost its triplet of lancets (an arrangement which the space seems to demand), traces of the two outer lights of which are still visible in the masonry, and a four-light Perpendicular window, cinquefoiled, with trefoiled abatements, under a four-centred very much depressed arch, occupies its place. The dripstone has plain returns. The mouldings of this window, which is

of very good character for the style to which it must be referred, are so like those which recur often in the work of Archbishop Chichele at Higham Ferrers, that the same workmen were probably employed at both places, at the same, or nearly the same time.

The south Aisle is pierced with Decorated three-light windows, whose monials^a simply intersect each other in the head, without cusplings: the east window is of the same character, but of only two lights, the west is one trefoiled lancet. The north Aisle, with the exception of one bay in the east, has perished, and the arches are blocked up, the piers still remaining visible in what is now the outer wall. One of the old windows has been worked up into the present wall. From the destruction of the rest, the only remaining bay of this Aisle appears as a transept, with the Tower abutting on its north side.



Clerestory Window

The north of the Chancel is without windows, or any feature which requires description. In the east a three-light pointed Perpendicular window, of very ordinary character, has been inserted. The Priest's Door at the south is plain, but of the original fabric, the hood-moulding being the filleted round. There is also a late three-light Decorated square-headed window, of the same form with those hereafter to be noticed in the octagon at Irthlingborough, to which, on sufficient evidence, we shall be able to assign a precise date.

The Tower is both the best feature of the Church, and that which from its position appears to most advantage. It is of three stories, the first flanked by pairs of buttresses of two stages, with pedimental terminations; while two very low buttresses, only just rising above the basement mouldings, occupy the centre of the

^a The medieval term for mullions.

east and west sides. An arcade of three trefoiled recesses, (the middle one originally pierced for a window, but now blocked up,) separated by three-clustered Early English shafts, occupies the north of the first stage. At the base of the second story the Tower is recessed, and buttresses rise in pairs, to near the top of the story, from the thicker walls below. The Belfry windows are of two lancets, divided by three-clustered shafts, and with jamb shafts of the same character, under a chamfered semicircular head. The Tower is finished with battlements, and had once four pinnacles, but they have disappeared. The basement moulding is bold and good; the upper member being the roll and fillet. Through the basement moulding and other distinctive portions of the window, a doorway has been cut. The walls of the Tower are of very unequal thickness, the north, east and west walls being very thick, and the south, which rests on the Tower arch, much slighter. This is very visible in the interior of the belfry, where the piercings of all four sides are seen together. A little square window in the second story, looking east, gives by its enormous chamfer carried through the wall by eight steps, a striking appearance of solidity.

There are five bells, but they are all modern, and have no inscriptions but the names of churchwardens.

The height of the Tower is 60 feet.

The Porch is Decorated, the outer arch is nearly circular, and the jambs are of a somewhat singular moulding. The inner doorway is Early English.

Interior.

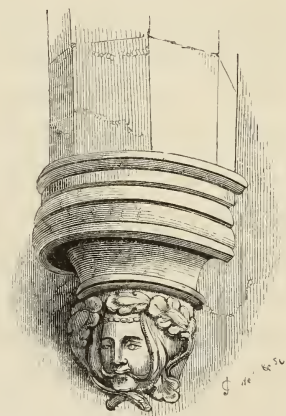
The piers are octagonal, Early English, with moulded capitals, supporting arches of two chamfered orders. On the inner side the arches are surmounted by a hood-moulding of the section so common in Early English, and, like the pointed arch, introduced with that style, formed by the intersections of two segments of a circle^b.

^b Paley (Manual of Gothic Mouldings) calls this the *pointed bowtel*. In the present instance the section is hardly acute enough to

be called keel-shaped, which is a convenient and expressive term.

The Chancel-arch is wide and lofty. In the east wall, on either side the window, is a niche for a figure: that over the north side of the Altar rests on a bracket, and has a canopy foliated and embattled, from which springs a crocketed pinnacle; there have been jamb shafts, but they have perished, the bases only remaining, which are inverted Early English shaft capitals. The opposite niche is smaller and far less elaborate.

To the last bay eastward of each Aisle a quasi transeptal character is given, by its separation from the rest of the Aisle by an arch springing from the outer wall, and abutting on the last Nave pier. That on the south springs from a carved bracket, of which a drawing is given. These were doubtless chantries, and the Piscina remains on the south, though all other accessories of an Altar have disappeared. Of the north Aisle this is the only part remaining, and it now serves only as a dark passage from the Nave to the Tower. When the Tower was open, and seen through the north Aisle from the Nave, the effect of its north window, appearing through the Nave and Tower arches, must have been very beautiful.



Corbel. South Aisle of Nave.

The Font stands on two steps with a kneeling stone at the west. It is octagonal, Early English, with plain sides to the bason, on a short shaft.

The old stone bench remains along the west wall.

The Pulpit has five sides remaining of late but not rich Perpendicular work. The Benches are open and plain, except one with a good foliated poppy-head.

There is a singing gallery across the west end of the Church, destroying the effect of the west window.

As there is some deficiency in Church room, we may observe that never did a Church more exactly indicate for itself the best mode of enlarging it. The restoration of the north Aisle, and the

throwing open the Tower, which would be consequent upon it, would give ample additional room, and would be an apt memorial of the judgment as well as liberality of those who may be engaged in the work.

Architectural History.

THE original Church was Early English throughout: the Nave, and the aisles as they at first existed, cannot be later than 1220, and the Tower was probably added about 1250: yet late in the same century, or very early in the next, the fabric had fallen so far into decay, or had suffered so severely from fire or other accident, that it received very considerable modifications. The north Aisle was taken away, and the arches blocked up, and the windows of the south Aisle received an early Decorated form. Since this there have been other changes, of which the most important was the insertion of the east and west windows, and the interior enriching of the east end with the niches for images on either side the Altar; but there has been no material addition to the Church, nor any great alteration, since the general reparation just described.

As usual the local historian affords no help in verifying these Architectural inferences. There is indeed the same meagreness of antiquarian records, and of traces of the interference of individuals with the place and its sanctuary, which usually occurs in parishes which have belonged to various noble families residing at a distance, and with no connection with them but that of property. In this way Chelveston and Caldecot have been associated with the names of Ferrers, Earl of Derby, till 8 Hen. III., and of Hubert de Burgh, Earl of Kent, for the five subsequent years. In 53 Hen. III. the manor passed from Walter de Nevile, and Isolda his wife, to Hugh de St. Philibert. The Sywards, the Earl of Lancaster, Robert de Holland, and at last Sir John Lovel held the manor, or considerable property here, throughout the reigns

of the three Edwards. In Edward IV. it was granted to Anne, Duchess of Exeter, the King's sister; and 16 Edward IV. it was conveyed to Thomas, Marquis of Dorset, for his life: yet the interest of the Lovels does not seem to have ceased, for on the attainder of Francis Lord Lovel, (1 Hen. VII.) it was forfeited to the crown, and granted to Sir Charles Somerset. He left it to Henry Earl of Worcester, his son and heir; and in 1 Philip and Mary it passed to Gilbert Pickering, and from him to John Ekins. It has since been in the possession of Mr. Allen, and now belongs to Sir Edward Cromwell Desbrowe. The crown also possesses a portion of the parish, as appertinent to Higham Ferrers, and of this Lord Fitzwilliam is the lessee.

There is not a single heraldic memorial of any of its changes of proprietorship in Chelveston, or its Church.

Being part of the parish of Higham Ferrers, Caldecot and Chelveston have no separate incumbents, though, from the brass of Henry Denton, already given in the description of Higham Ferrers Church, they seem in one instance at least to have had their own chaplain.

HARGRAVE.

RECTORY.

All Saints.^a

DEANERY

PATRON,

OF

REV. W. L. BAKER.

HIGHAM FERRERS.



HARGRAVE CHURCH.

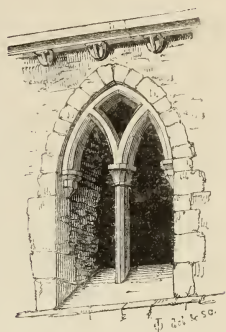
THIS Church consists of Tower and Spire, Nave, north and south Aisles, north Transept, Chancel, and south Porch.

Exterior.

Although from its situation at the foot of a hill, and surrounded by trees, the Church of Hargrave is a very pleasing object in the landscape ; it is not one which demands a lengthened description. The Tower and Spire occupy the usual place at the west end. The west window of the Tower is one long transomed lancet, but the part below the transom is now closed. The belfry windows are of two pointed apertures, separated by an Early English shaft, and within a semicircular arch. The Tower ends in a corbel-table of notch-heads, and is surmounted with a broach spire, in which are

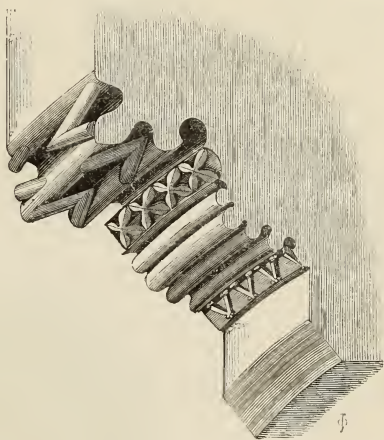
^a The feast, however, follows the festival of St. Michael and all Angels, O. S. which would seem to indicate a change in the dedication.

three series of lights, the two lowest of two apertures. The Tower and Spire are very nearly of the same date, but the Spire may be a few years more recent, as we should infer not only from some little advance in the character of the Spire, but also from the fact that the Tower is visibly out of the perpendicular, leaning nearly two feet over towards the west, while the Spire is straight. The whole height of Tower and Spire is ninety feet, of which the Tower is forty-five^b.



Tower Window.

The whole of the Tower and Spire are Early English, as is also the original fabric of the Nave and Aisles, as appears from the doors on either side. That on the south has jamb shafts, of ordinary character, but it deserves especial attention, from the very rich and rare character of the arch mouldings. These consist of a series of dogtooth, another of half dogtooth, and a third of a kind of interrupted chevron. The window to the west of the south porch is rude Early English, of two lights. Both Aisles have received more recent insertions in the way of windows, Decorated, and late and bad Perpendicular. The north transept, which is probably a chantry, of recent foundation, and which forms no part of the original plan, is of late Perpendicular throughout, with one north window of three lights, once transomed, the lights below the transom trefoiled, those above cinquefoiled, all within a four-centred arch.



Section of the South Door.

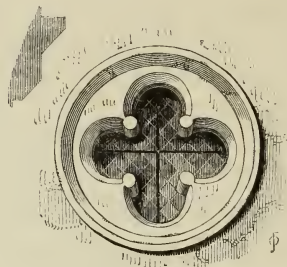
^b The bells are inscribed—1. PRAISE THE LORD. 2. GRATA SIT ARGUTA RESONANS CAMPANULA VOCE. NATH. MITCHELL, C. W. 1748. III. TOBIE NORRIS CAST ME, 1675.

IV. Illegible from age. There is a constant tradition of Hargrave having exchanged a church clock for a bell, with the neighbouring parish of Shelton, in Bedfordshire.

The Chancel is of the same date with the rest of the original fabric, as appears from the Priest's door, which is Early English, and from the decidedly Early English string-course (a pointed bow-tell) which appears in several places ; but the east window is now only a square aperture, and two south windows are inserted.

The old gable Cross appears on the Nave.

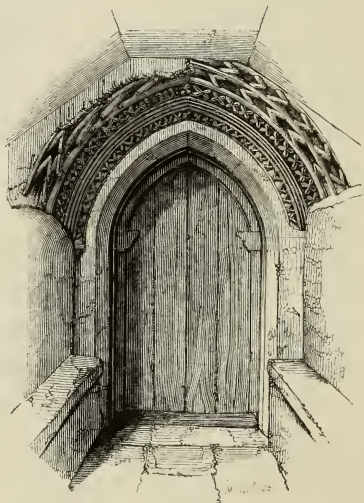
The Early English clerestory is perhaps the most observable part of the exterior. It is of four quatrefoils, the easternmost within a circle, and with roundels at the points of the cusps : the rest plain. These are chamfered within to a semicircular arch, with a square sill.



Clerestory Window.

The Porch is old, but not so old as the door, on the mouldings of which it encroaches.

The Roofs are of lead throughout, except that of the Porch, which is tiled.



The South Door.

Interior.

Arches of two chamfered orders spring from Early English piers, some round and some octagonal, with plain bell-shaped capitals, but of various outlines. The responds, however, at the east, give a more elaborate section, being composed of three half rounds. The capitals of the Chancel-arch responds have also a more elaborate profile, though not rising above a very ordinary Early English moulding.

The Tower-arch is of two chamfered orders, the inner one on corbels; it is open down to a screen, hiding the bell ropes, (which never need be hid at such a sacrifice,) and supports the royal arms: thus the effect of the tall lancet, which ought to be seen from the east end, is lost.

The Font, which stands in the Nave, against the pillar to the left, on entering the north door, is an octagonal bason, with heads on two of the faces, standing on a high square stone, with the edges slightly bevelled and grooved, and approached by two steps. It is rude and ungainly, but apparently of the date of the Church.

The seats in the Nave are of fair design, but much needing repair. Some benches have the linen pattern, and one a carved finial. Their date may be of the reign of Henry VIII. In the Chancel and Aisles are pews.

The Poor Man's Box has lost its top. The post is inscribed with letters cut in the wood, and filled with black wax.

North, "GOD SAVE THE QUEEN."

West, "THOMAS MAHEW^c, HOC FIERI FECIT, 1597."

South, "PRAY FOR THE GOOD ESTATE OF ALL WELL DOERS."

There is a poor Perpendicular rood-screen, with marks of the loft in the Chancel-arch. There are also marks of parclosets between the Nave and north Aisle and the transeptal Chantry. There is a

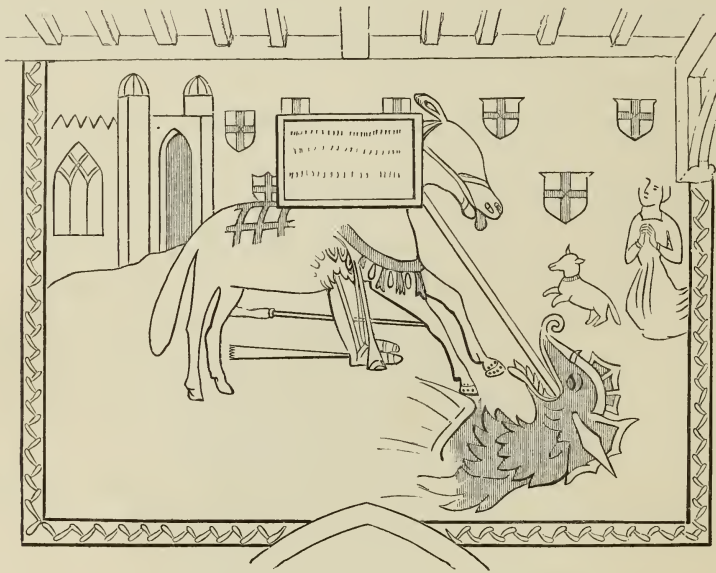
^c A decayed family, whose name occurs in the earliest register, (1572,) and who long inhabited, with the title of Esquire, a large family

mansion in this parish, which was standing 60 years since. The name still exists in the parish.

trefoiled niche and a square hagioscope in the S. E. angle of the Transept.

The Roof is open wood, Perpendicular, of low pitch, with very pretty square bosses, chiefly of flowers and foliage, at the intersections of the timbers. The pitch of the old roof is visible on the tower, up to the belfry windows.

The north Door is of old timber. Outside it is indented at the head with foliations cut into the surface. Over this door there was until lately a mural painting of St. George contending with the dragon; the ground adorned with shields argent, bearing a cross gules. It is now covered with whitewash, but the draw-



Painting on the Wall.

ing, of which a copy is here given, had been previously made by Mrs. Baker.

In the south Aisle are several ancient tiles, indented and coloured: the pattern consists chiefly of cinquefoils, and on one appears what seems to be an inscription, but it is utterly illegible. The size is nine inches square.

The rent of seventeen acres of land is appropriated to the repairs of the fabric.

The interior dimensions are as follows :

	ft.	in.	ft.	in.
Tower	11	9 by	8	8
Nave	41	6 by	19	0
Chancel	29	0 by	17	5
South aisle			7	6
North aisle			7	9
Transept	11	3 by	11	10½
Span of arches ..	8	6		
Height of piers ..	7	3		
Height of arches .	12	9		

Architectural History.

THE general character of this Church is Early English, before the middle of the thirteenth century, at which time it consisted of Tower, Nave, north and south Aisles, and Chancel. But there have been two dates of reparations and additions, the one Decorated, the other late Perpendicular ; on the latter occasion the transept was added, apparently at the expense of one bay of the north Aisle, which seems to have extended eastward against the Chancel. The wood work is all comparatively late.

Very few facts can be gathered from the usual sources bearing on the architectural history of this Church. Dugdale, in his *Monasticon*, cites a register of the founders and benefactors, and their donations to the Hospital of St. John of Jerusalem, and to the Knights Templars, compiled by Joh. Stillingflete, a brother, in 1434, from which it appears that the Church of Hargrave was given to the Hospitallers by the Countess Alice of Pembroke, wife of Gilbert de Clare, the first Earl, who died in 1149^d: so that there must have been a Church at Hargrave in the middle of the twelfth cen-

^d The passage is as follows:—"Domina Alicia Claremonte, Comitissa Pembrochiæ, dedit hospitallariis Præceptoriam de Melchebourne, cum pertinentiis, ac ecclesias ibidem

Ecclesiam de Dene, et ecclesiam de Hargrave et ecc. de Risely cum omnibus suis pertinentiis, &c."

ture. This is, however, too early for any portion of the present edifice, though the south Door would not be many years after the date of the grant referred to. The right of presentation seems to have passed very soon out of the hands of the Hospitallers, for in 1236 we find Ric. de Desborough presenting, and afterwards a succession of private persons ; besides which the Church is not once again mentioned in any existing cartulary of the order. The priories of Huntingdon and of Chicksand had also various rights here, but none which connect their history in any way with that of the fabric.

G. A. P.

 INCUMBENTS OF HARGRAVE AND TIME OF INSTITUTION.

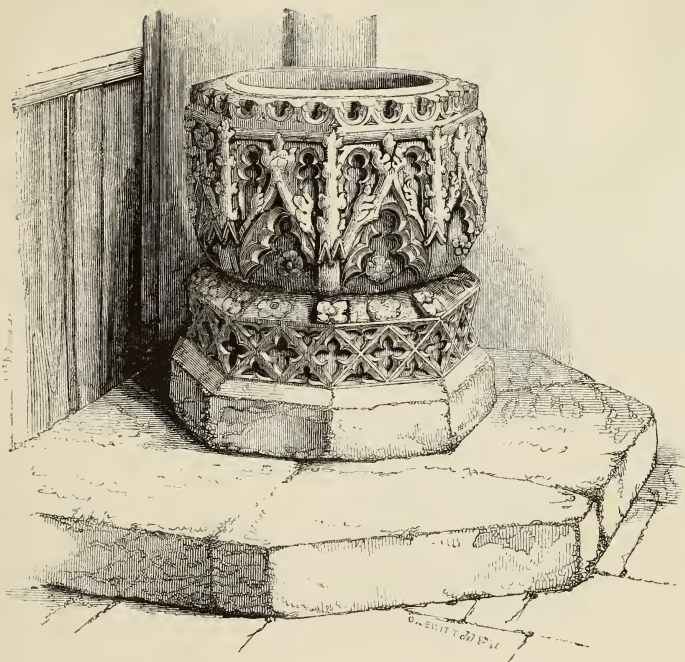
Hen. de Rand	1236	Joh. Geoffrey	1502
Joh. de Deseburgh	1270	Joh. Hopkins	1504
Joh. de Deresburgh	1299	Rob. Richardson	1508
Will de Lobenham	1316	Laur. Harrington	<i>occur.</i> 1561
Will. de Bleton	1327	Joh. Smith	<i>occur.</i> 1572
Joh. de Lenton	1328	Joh. Dilworth	1610
Will. Danet	1349	Will. Catelin	1623
Hen. de. Wakerle	1369	Tho. Thorowgood	1674
Joh. de Corby	1377	Maurit. Dix	<i>occur.</i> 1685
Joh. Mayn	1390	Will. Bedell	<i>occur.</i> 1689
Will. Grene	1404	Henry Bedell, M.A. . . .	1726
Tho. Jenkyns	1441	Charles Bunbury, M.A. . . .	1745
Joh. Hycheoke	1477	Thomas Strong, M.A. . . .	1749
Joh. Palmer	1478	Charles Williams Fonnereau, L.L.B.	1797
Joh. Hichecok	1479	Thomas Martyn Longmire, L.L.B.	1805
Ric. Percivale	1480	Thomas Martyn, B.D. . . .	1818
Rob. Estryke	1484	Wm. Lake Baker, M.A. . . .	1818
Joh. Catesby	1486		

STANWICK.

RECTORY.
IN THE PATRONAGE
OF THE CROWN.

St. Lawrence.

DEANERY
OF
HIGHAM FERRERS.
HUNDRED OF HIGHAM.



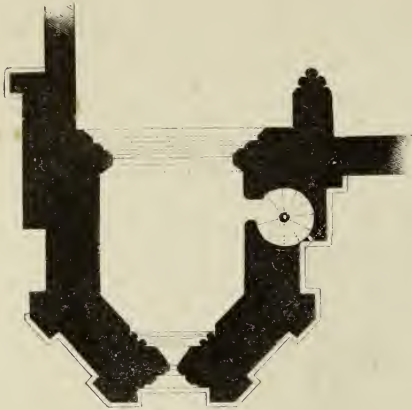
THE FONT, STANWICK

THE Church of St. Lawrence, Stanwick, consists of an octagonal west Tower and Spire, Nave, Chancel, south Aisle, south Porch and Parvise.

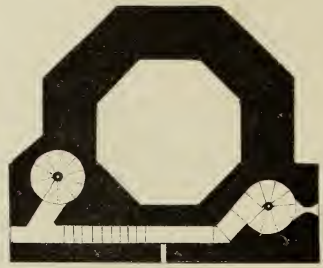
Exterior.

TOWER AND SPIRE.—The Tower and Spire form a composition equally singular and beautiful, and though there are many loftier and more gorgeous steeples, there are few which are seen with more unmixed pleasure, or which deserve higher commendation.

The Tower is an octagon, but the north-east and south-east sides are filled up with the Tower stairs, so that a square surface

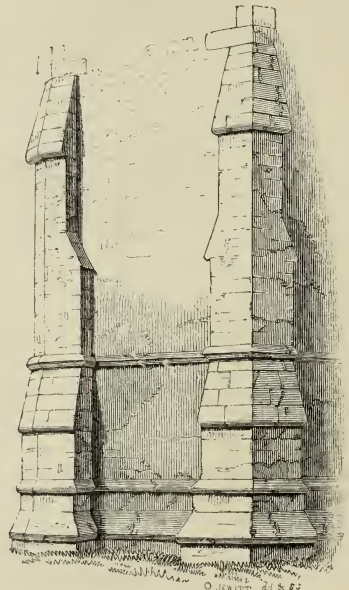


Ground Plan of Tower



Plan of Third Story of Tower

is presented to the body of the Church, without disturbing the spirit of an octagonal arrangement. The basement story is flanked on the west, north-west and south-west by buttresses embracing the angles, and projecting just sufficiently to carry the general pyramidal form from the ground upward. The basement moulding is of two ledgment tables above the earth table^a, and is very bold and good. The scroll, which is its highest member, is carried round the buttresses, and rises and falls for the sills of the west window, and of the stair lights. The west Window is a single lancet of three chamfered orders, surmounted by a scroll hood-



Buttresses of Tower.

^a The *earth table* is the plain slope immediately upon the ground; the *ledgment tables* are the other suites of horizontal table mould-

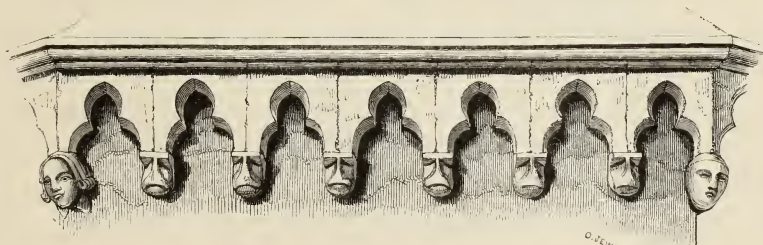
ings, of which the whole base moulding is comprised. See *Willis's Architectural Nomenclature of the Middle Ages*, 38 and 39.

moulding terminating in heads. In the interior it is widely splayed, and the rear-arch^b, which is pointed and of two chamfered orders, springs from double shafts, the capitals of which on the north side are foliated, on the south side moulded. Above the window is a pierced octofoil^c, splayed to a circle within. The Belfry is slightly recessed from the lower octagon. It consists of an arcade of chamfered semi-circular arches, resting on three-clustered shafts, with a fillet running up them, and with boldly moulded capitals and bases. Those facing the cardinal points are pierced with two lancets separated by a three-clustered shaft, except at the east side, where the shaft is octagonal and not clustered; and the arches on the south and west sides are pierced with quatrefoils between the heads of the lights. The octagon terminates in a table of trefoiled corbels, resting on notch heads, except at the



West Window, Interior

angles, where the faces are perfect. The two squinches necessary



Corbel-table in Tower.

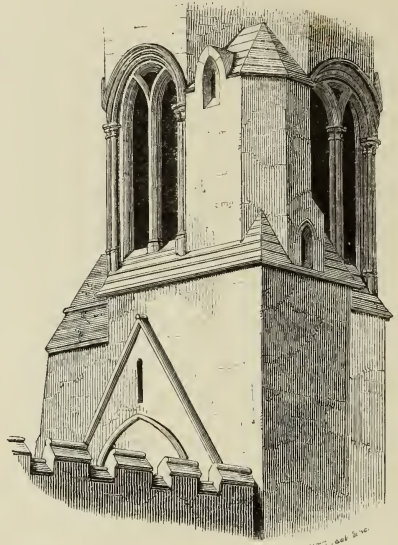
^b The rear-arch is the internal window arch, which is always of larger span than that of the window head, and often of a different form.

See *Willis*, 80, 81.

^c This is concealed from without by the dial of the clock.

for the conversion of the square into an octagon at the west end abut on the Tower-arch, and above them, and at the same relative position in the other angles, are the commencements of groining ribs.

On the south-east the Tower stairs terminate at the bottom of the octagon in a slant; on the otherside, ascending considerably higher, they run into an octagonal engaged turret, which is carried nearly as high as the top of the Belfry. The ascent, requiring two stairs, is curious. Entering at the south you ascend to the top of the Tower-arch, and then cross the Tower in a gallery within the walls to the other staircase, and this opens into the Belfry by an elegant little arch springing from moulded corbels.



Stair turret, North-west Angle of Tower.

Thus far all is of the same date, (about 1230.) The Spire is doubtless of the original plan, but a little altered in its details, from the time which may have elapsed between the commencement of the Tower, and that of the Spire. It is octagonal, ribbed at the angles, springing immediately from the sides of the Belfry, but the commencement of the Spire is masked with pseudo-battlements^d. The Spire lights are of three series, all under pediments. The lower ones are of two lights, transomed, with Decorated tracery, which however varies in the several windows. The second series are of two lights, with a Decorated quatrefoil in the head, the third of one trefoiled light^e.

The total height of the Tower and Spire is 156 feet.

^d We shall again have to notice this uncommon arrangement at Desborough.

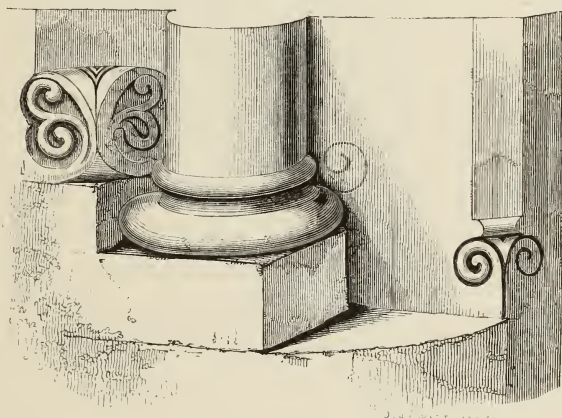
^e The bells are inscribed—I. I.H.S. NAZARENUS REX JUDEORUM. FILII DEI MISERERE

MEI. GLORIA DEO SOLI ANNO DOM. 1721. 2. CELORUM CHRISTE PLATIAM TIBI REX SONUS ISTE 1613. 3. Symon de Hatzfeldt, me fecit.

The rest of the Church will hardly justify so minute a description.

NAVE AND CHANCEL.—The original fabric of the Nave is a little earlier than that of the Tower, as we may probably infer from a ruder string-course; and the Chancel was also of the same early date, as appears from the serrated hood-moulding on the east side of the Chancel-arch: but the Nave has suffered various Perpendicular insertions, and the Chancel, having been already rebuilt in the fifteenth or sixteenth century, was again restored about twenty years ago. The present Chancel is some two or three feet narrower than the most ancient one, as appears, both within and without, on examination of the east wall of the Nave.

SOUTH AISLE.—The south Aisle is in some of its parts of the date of the Tower, as appears from the Early English south

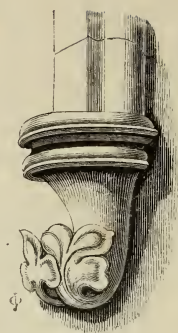


Base and Chamfers South Door.

Door; and the scroll moulding continued from the Tower along part of its west end: but Perpendicular windows have been inserted in earlier jambs of two different characters. A little door also, probably affording an entrance from without to the parvise, has been inserted; and the east and west ends, though their weather mouldings show that they are Early English, have two-light Decorated windows introduced: when we add the Perpendicular battlements, we may assert that few Aisles have had more ante-reformation patching than this.

PORCH.—The Porch is original, the outer door having jamb-shafts of good Early English character. The hood-moulding springs from a head on one side, on the other from a little bracket of Early English foliage. A parvise, and at the same time angle buttresses, have been added. The cusplings of the parvise window are gone, so that it would be difficult to assign a date to it.

There is no clerestory, but the pitch of the roof has been lowered so much that the top of the Tower-arch appears above it. The battlements throughout the Church are Perpendicular.



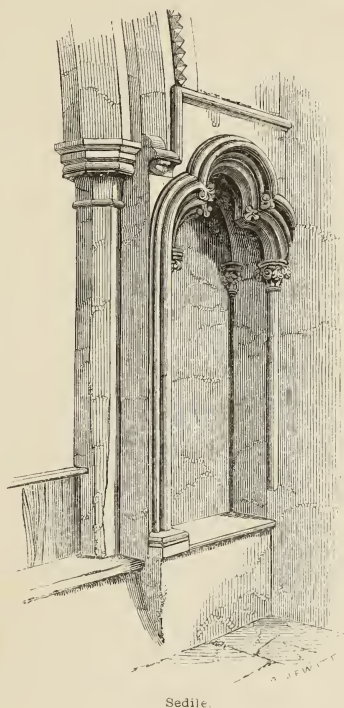
Label, Stanwick

Interior.

Although no portions of the interior are of remarkable merit, the first entrance is not without impressive effect. This is chiefly due to the size and height of the piers and arches; with the rich, but much mutilated Font, against the nearest pier, as a foreground. Beyond these the Chancel-arch presents the very effective serrated moulding; though this appears on a nearer view to be only a later imitation of that which still remains of the original design and execution on the east side. The piers are two in number, with responds of the like design. They are quatrefoils in their section, ten feet in height and seven and a half in girth, with moulded capitals, presenting a very bold profile. The Arches are of two chamfered orders, and four-centred, (a form very uncommon in this style,) but the hood-mouldings are so decidedly Early English, that we have no temptation to assign them a later date. The Font is octagonal, Decorated; it has lost its shaft, but the bowl and base remain and are of great elegance.

The interior of the Chancel presents nothing worthy of notice, except a singular stone stall to the north of the Arch, under a trefoiled canopy, the cusps of which terminate in a leaf, and spring

from shafts, with Early English caps and bases. This seems to be an insertion of the date of the Tower, for part of the hood-moulding of the Chancel-arch is cut away to receive it^f. If there was ever a similar stall on the other side it is concealed by the south wall, which encroaches also on the outer order of the Chancel-arch.



Sedile.

Looking west, one has to regret the loss of the Tower-arch, which is lofty, and of three chamfered orders, and ought to open upon the beautiful lancet and octofoil in the Tower. At present it is cut off by the very plain and low roof, and still farther obstructed by a singing gallery done in Doric wood-work. The erection of this sad disfigurement, as well as of a reredos with the commandments, also of Doric design, and nearly equal barbarity, is attributed to Denison Cumberland, grandson of the Bishop, and father of the dramatist of that name, for some years Rector of Stanwick, and afterwards successively Bishop of Clonfert, and Kilmore, on the

^f This is doubtless among the memorials of Peterborough, and the seat appropriated to the dependence of Stanwick on the Abbey of the Abbot at his visit to the manor.

authority of the following passage in "MEMOIRS OF RICHARD CUMBERLAND, (the dramatist) *written by himself*."

"The Spire of Stanwick Church is esteemed one of the most beautiful models in that style of architecture in the kingdom; my father added a very handsome clock, and ornamented the Chancel with a railing, screen, and entablature upon three-quarter columns, with a singing gallery at the west end, and spared no expense to keep his Church not only in that neatness and decorum, which befits the house of prayer, but also in a perfect state of good and permanent repair." pp. 36, 37.

There is an opening for the rood-stairs in the Nave, and a little of the base of the rood-screen remains.

In the Aisle there is a double piscina, under an Early English canopy and shafts.

The pulpit was presented by John Dolben, Bishop of Rochester, and once Rector of Stanwick, as appears from the inscription. "EX DONO REVERENDI PATRIS IN DEO JOHAN. DOLBEN EPIS. ROFFEN. MDCLXXVIII. I. F. FECIT."

The seats are chiefly old open benches, very plain, on a stone floor, 3 feet in height, and 3 feet 6 in. apart.

The parvise was only discovered lately, though the window is sufficiently visible, and the difference between the interior and exterior height of the porch could not fail to be observed. On entering the room a large table was found: that this table was not brought out before the stairs were bricked up is clearly owing to its size. It is too large to be removed by the stairs, or by the window: it must have been put together where it now stands.

There are no monuments of any architectural character, and the only brass in the Church is the following inscription on a stone a little west of the Chancel-arch; *Hic jacet magist Thoms' de Wynceley, qudm' Rector istis Ecclie. cui' aie' ppriet Ds. Amen.* Bridges observes that this name does not appear in the Lincoln register of institutions, but suggests that Wyncely was Rector before Richard Travers, who was instituted in 1369.

Architectural History.

THE simplicity of the string-course on the Nave, and the serrated hood of the east side of the Chancel-arch, prove that the original Church of Stanwick consisted of Nave and Chancel of about A.D. 1200, or not much later. At the same time with the Tower (1230 or thereabouts), the south Aisle and porch were probably added; and the Spire was not finished till the beginning of the fourteenth century. The Church was then, in its general features, much what it remained until a Perpendicular Chancel was substituted for the original structure: a few Decorated windows had however been inserted, and the same doubtful kind of reparation was continued at intervals, until the parvise, the low roof, and the battlement completed the work. A rebuilding of the Chancel so late as 1823, has hardly become a subject of history; but we may observe that the retaining of the old windows gives a creditable appearance to the work. We trust that some future description of this Church may record the restoration of the roof, and the emancipation of the Tower-arch from galleries and partitions.

The light which any records to which we have access throw on these purely architectural deductions, is not great. In the reign of Henry II., Hugh, the son of Ascelin de Watervilles, released to Martin, Abbot of Peterborough, his right in his manor of Stanwick. This property, together with the patronage of the Church, remained in the Abbey till the dissolution. To the successive Abbots of Peterborough, therefore, we may with much probability attribute the several portions of the Church, and we have documentary evidence that Robert de Lyndesey, who was Abbot from 1214 to 1222, built at Stanwick a *Solarium*, with a Chapel; but whether this had any connection with the Church, or whether the Chapel was not in fact the original Church, consisting of Nave

§ The successor of Martin in the abbatial chair of Burgh, was Wm. de Waterville, one of the king's chaplains; so that the administration

of the manor of Stanwick soon returned for a time to the same family.

and Chancel, does not appear: the date would well enough answer to his time.

Since the suppression of monasteries, there is no connection to be traced between property in the parish, and any additions to the Church.

The rent of fifteen acres of land is applied to the repairs of the Church, but when or by whom this provision for the sustentation of the sacred edifice was made is not known.

G. A. P.

INCUMBENTS OF STANWICK, AND TIME OF INSTITUTION.

Radulph de Norvico	1233	Ric. Gill	1545
Ric. de Hereford	1258	Joh. Smythe	1554
Reginaldus	<i>occur.</i> 1266	Oliver Barlow	1554
Joh. de Luvetoft	1286	Abr. Hardwell	1568
Rog. de Scardeburg	1301	Ric. Cleburne	1609
Will. de Casterton	1329	Will. Dolben ^h	1623
Ric. Travers	1369	Hen. Willis	1631
Joh. Nowell	1404	Edward Norris	—
Rob. Sutton	—	Peter Needham, S.T.P.	1717
Ric. Raynhyll	1438	Denison Cumberland, M.A.	1731
Joh. Chichele	1439	Samuel Knight, M.A.	1757
Joh. at Yate	1460	Wm. Procter, M.A.	1790
Joh. Manningham	1460	Chas. Proby, M.A.	1793
Joh. Bedford	1478	Geo. Rowley, D.D.	1822
Joh. Harryson	1493	John Sargeaunt, M.A.	1836
Will. Buckmaster	1539		

^h Father of John Dolben, successively Canon of Christ Church, Dean of Westminster,

Bishop of Rochester, and Archbishop of York, who died in 1686.



B. T. T. T. T.

J. H. L. L. L.

THE CHURCH OF ST. MARY, LONDON.

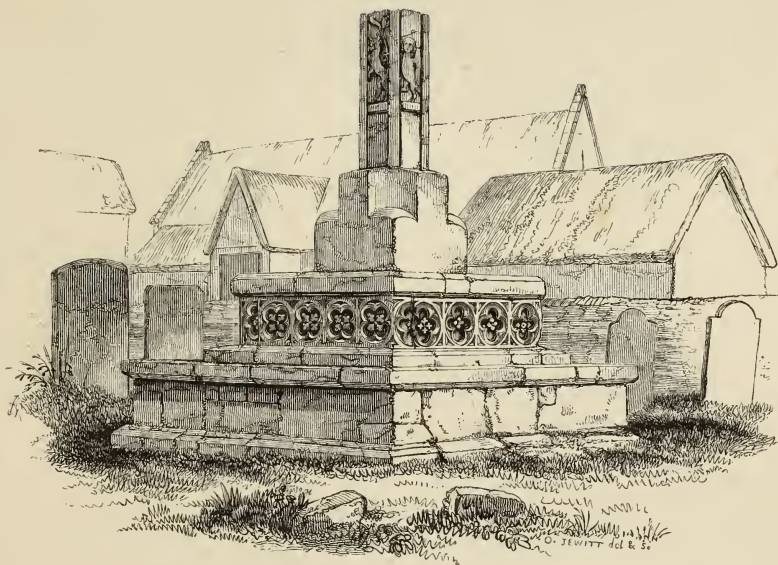
Engraved by J. H. L. L. L.

RAUNDS.

PATRON,
THE LORD CHANCELLOR.

St. Peter.

DEANERY
OF
HIGHAM FERRERS.
HUNDRED OF HIGHAM.



THE CHURCH-YARD CROSS.

THE ground-plan of this Church comprises Nave, north and south Aisles, Chancel, south Chantry, (now used as a school,) west Tower and Spire, and south Porch. The Tower and Spire are celebrated as among the finest even in this district of Spires, which contains some of the best in England.

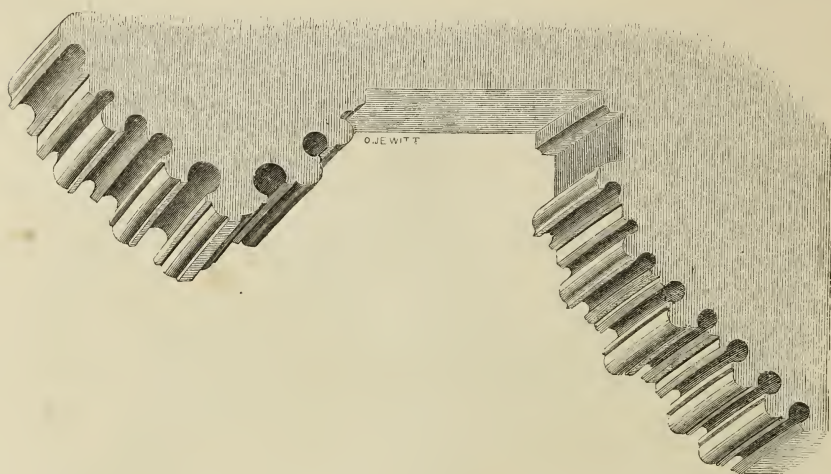
Exterior.

THOUGH the Spire has been rebuilt^a, the original character is so well preserved, that the Tower and Spire may still be described

^a The Spire was struck with lightning the 31st of July, 1826, when about 30 feet were thrown down. Much damage was done to the roof of the Church. The repairs cost £1731.

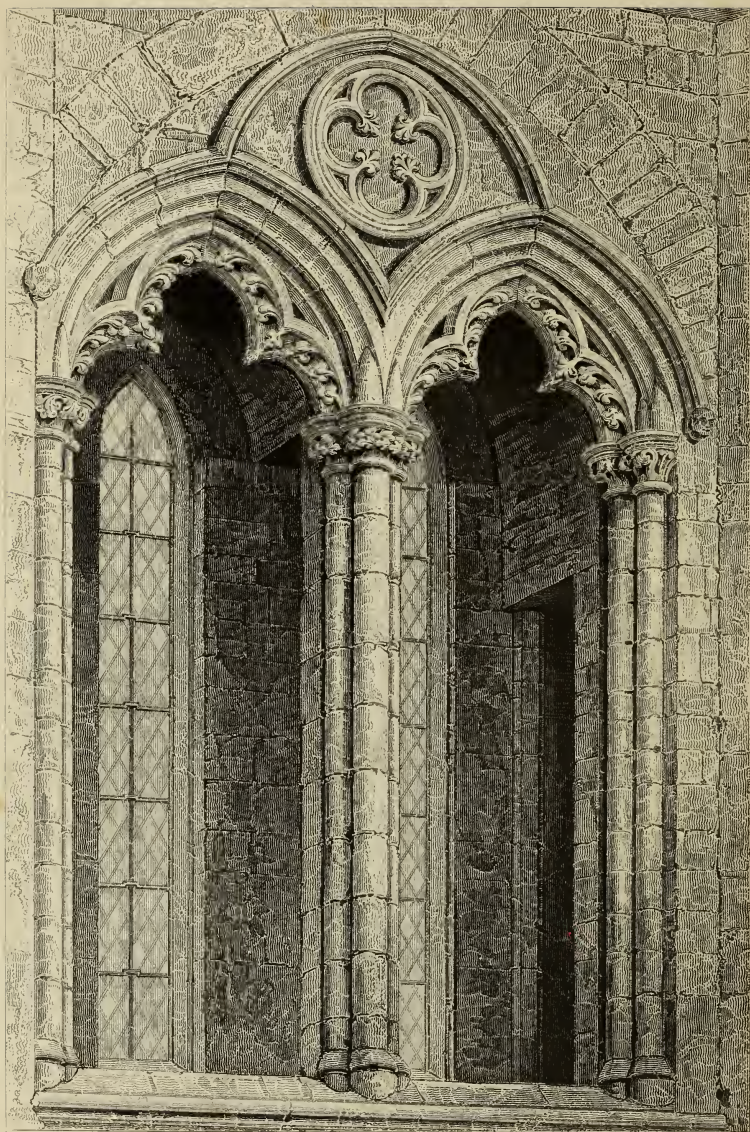
15s. 3d. A subscription, including the contributions of the parishioners, was raised to the amount of £1074. 15s. 5d.

together as one of the best examples in England of that period of excellent art, the thirteenth century, to the earlier part of which this work belongs. The west front is particularly good, though the design is singular. The west doorway is a recessed porch,



Section of West Porch.

both outer and inner arches richly moulded, with a succession of shafts in the jambs, having well-moulded caps, and a bold hood-moulding terminated by masks. On each side of the doorway, connecting it with the corner buttresses, is a trefoil arch forming the head of a niche, though there is no bracket under it: that on the north side is richer than the other, having the tooth ornament in the mouldings, and the corbels foliated. Over this porch is a good bold arcade, the shafts having caps of the stiff leaf foliage: the two centre arches have lancet windows under them, the two outer ones have quatrefoil windows richly moulded, the cusps ornamented with foliage: between the spandrels of the arches are small quatrefoil sunk panels. Over this arcade is the most singular part of the arrangement: in the centre is a tall pediment, and on each side of this a half pediment butting against the corner buttresses; above this triple pediment the wall is recessed, and the object of the arrangement appears to be to make this feature ornamental, in the place of the simple set-off which would be used in a plainer tower:



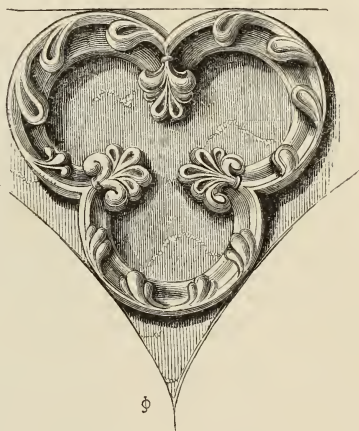
U Jevitt, del.

J.H. Le Keux.

WEST WINDOW OF RAINOLDS CHURCH.
[RESTORED]

Published by J.H. Parker, Oxford, 1846.

at the same time the thickness of the wall is retained, where it is wanted to give richness to the mouldings of the windows. Under the central pediment is a two-light window, and under each side pediment are sunk panels, and the same ornaments between them. The belfry stage is ornamented with an arcade of six arches, the four central ones open as windows: over this is the cornice filled with masks. The Spire is octagonal, and what is called a broach, having no parapet round the base to conceal the junction of the Tower and Spire. The spire lights are either preserved or carefully imitated, and are placed on alternate sides. On the north and south sides of the Tower there are two arcades below the belfry windows, the spandrels filled with sunk panels, in some of which are figures playing on different musical instruments. On the east side there is one arcade, partly concealed by the present roof of the Nave. The buttresses of the Tower are not diagonal, but two at each angle, very tall, reaching nearly to the cornice: the projection is not great for the height.



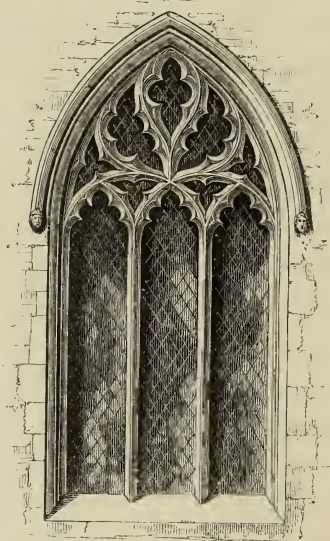
Sunk Panel, south side of Tower

INTERIOR OF TOWER.—In the inside of the Tower is a Perpendicular vault, with an open circle in the centre, and ribs from the angles meeting in the circle; this vault is just above the springing of the Tower-arch, and its great weight has caused the walls to crack in several places; it will soon endanger the safety of the whole tower if it be not removed: the cracks have increased and opened considerably of late years. This vault cuts in half the two fine west windows, and destroys the beauty of the interior of the Tower. The concealment of the heads of the windows is much to be regretted, as they are richly ornamented, having an inner plane of decoration, the window arches richly moulded, and a single trefoil arch thrown over the two

lights, connecting them into one beautiful window within: the space between this upper arch and the heads of the lights is filled with a sunk panel of a quatrefoil shape. The window-arch above is six times recessed through the thickness of the wall. This beautiful composition was originally open to the Nave, and must have had a very rich effect.

The bells are not ancient, and the bell-frame has the date of 1603 upon it; the interior of the belfry is good, but not remarkable.

THE NORTH AISLE is for the most part a good specimen of the Decorated style: the wall has good buttresses, and strings and gurgoyles, two of which are supported by corbels in the form of masks, and a cornice with a plain parapet surmounted by a low battlement, which is also repeated over the clerestory, and indeed throughout the Church and Chancel. The windows of this Aisle are original, of three lights, with good Decorated tracery. The roof corresponds with that of the Nave, and has been originally a low pitched roof like that, but has been altered in modern times into a lean-to roof, by raising the outer covering of the half next the Nave, leaving the under arches as before: this was probably done to avoid the inconvenience and expense of the gutter against the wall of the Nave. The same alteration has been made on the south side also. All the roofs are covered with lead, and from their being so nearly flat must always have been so. The north Doorway is small and plain, with the caps of the Early English one used up again; but it has been tampered with in modern times, and is now of no decided character. The east window of this Aisle has Perpendicular tracery inserted in the Decorated arch and jambs; the

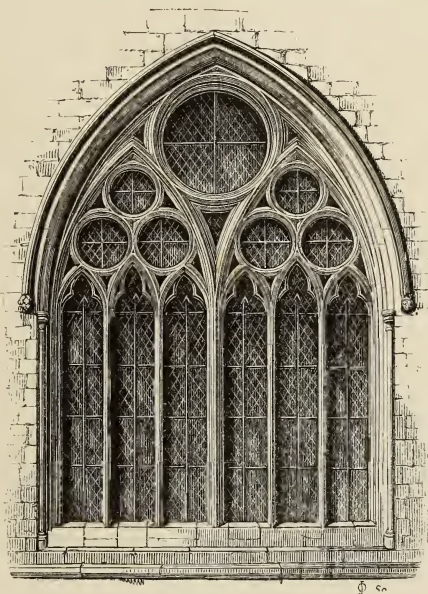


Window of the North Aisle.

west window is altogether an insertion of the fifteenth century, including the arch and jambs.

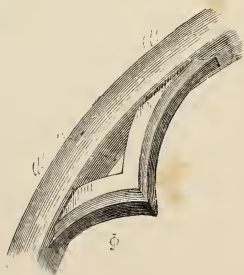
THE SOUTH AISLE is originally of the same character as the north, but the side windows have Perpendicular tracery inserted, and the west window is modern, a bad imitation of some old one. The south doorway, and the outer doorway of the porch, with the vaulting shafts in the angles, are Early English, but the porch itself was rebuilt in the fifteenth century, and the room over it added: in this room some of the old armour of the time of the civil wars is preserved.

THE CHANCEL still retains the original walls of the thirteenth



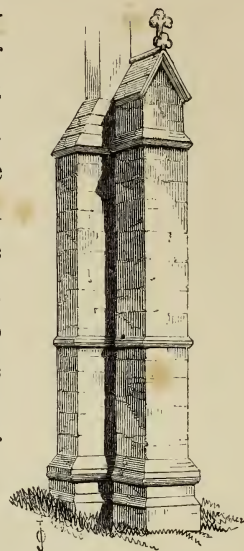
EAST WINDOW.

century, with the buttresses and strings. The fine east window is of the same period: it is pure Early English work, of six lights, with plain circles in the head, the heads of the lights trefoiled. The cusps spring from the under square surface or soffit of the arch, and not from the inner moulding, as was usual afterwards. The hoodmould is terminated by the ornaments usually called masks, and by some notch-heads; this orna-

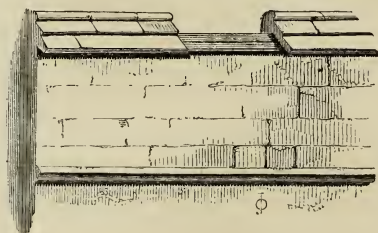


Cusp of East Window

ment was in very general use in the thirteenth and fourteenth centuries, but the earlier examples are generally more bold and effective than the later ones, the style of sculpture being somewhat different, though the general form is the same. The south-east buttress is also a good example of the style, with a pedimented top and finial nearly perfect; the side buttresses are of the same character, though not the same design, having no pedimented heads, but dying into the wall under the cornice. The roof of the Chancel is rather later than that of the Nave, having evidently been built in imitation of it very soon after the rebuilding of that part of the Church: the side walls were also raised to correspond; the present roof being of very low pitch, nearly flat, while the original one marked on the gable was of sharp pitch, with low side walls, the usual practice of the thirteenth century. At the time the walls were raised, a range of clerestory windows was introduced on the south side: the windows are small and square-headed, divided into two lights, which have cinquefoiled heads; they are different from those of the Nave, and later, but the labels are still of a late Decorated character rather than Perpendicular, though fast approaching to it. The parapet is plain, surmounted by a low battlement corresponding to that of the Nave and Aisles. This battlement is continued also on the east gable, which is of very low pitch. The windows on the north side of the Chancel, and the one on the south side, are insertions of the fifteenth century, of three lights, with Perpendicular tracery in the head, and transoms which are battlemented. In the north wall there is a small Early English doorway, now blocked up, and a buttress built over it.

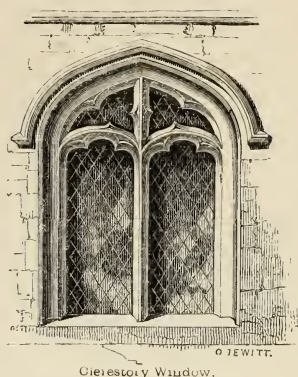


Buttress at south-east angle.



Parapet.

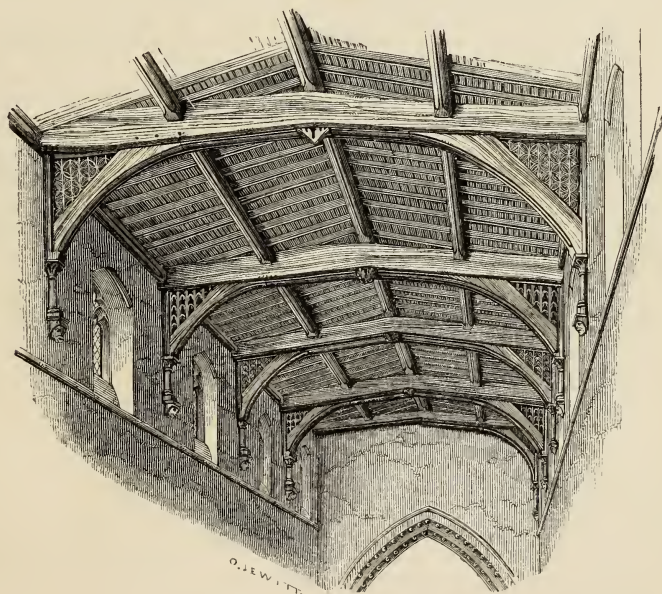
The windows of the Clerestory of the Nave are of two lights, with obtusely pointed arches: the mullion goes through to the point of the arch, with a trefoil opening on each side over the heads of the lights; they are Decorated, but late in the style. The parapet is plain, with a low battlement of the same period, which is also continued over the Chancel.



Clerestory Window.

Interior.

THE Nave consists of five bays of Decorated character throughout. The Arches on the north side have hoodmoulds terminated by corbels, most of which are heads: those on the south side have no hoodmoulds. The Roof is of the same period, but plain and of



ROOF OF THE NAVE

low pitch; the principal timbers are supported at each end by braces forming a sort of wooden arch, with the spandrels originally

filled with pierced tracery, some of which remains. The pillars on both sides are octagonal, with moulded caps and bases of plain work, but of the character of the fourteenth century: the

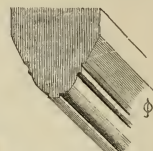
western responds on both sides are Early English, shewing that the original Church had Aisles, and these responds being attached to the Tower were not removed when the Nave was rebuilt. At the east end the junction of the masonry takes place in the middle of the second pier from the Chancel-arch on the south side: this arch and the half-arch westward of the present Chancel-arch having belonged originally to the Chancel. This pier is not a regular octagonal pillar like the others, but a piece of wall, with a respond on each side: the eastern Early English, the western Decorated. On the north side the corresponding arch is Decorated: there having been no Aisle to the Chancel on this side, the wall was removed to form this arch.

THE CHANCEL-ARCH is Decorated, a fine example, recessed and

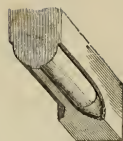
DETAILS OF ROOF



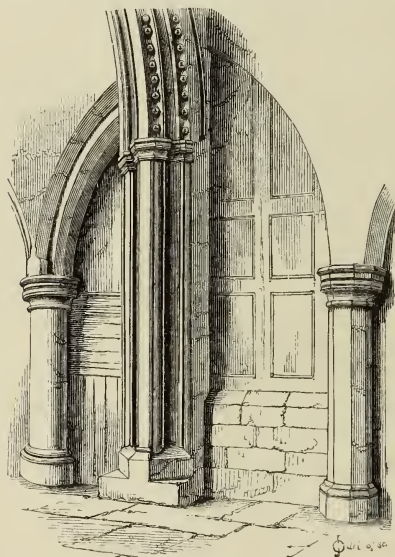
Wall plate.



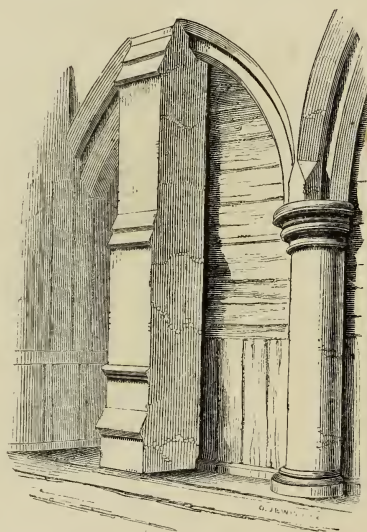
Tie Beam



Ridge piece and purlins



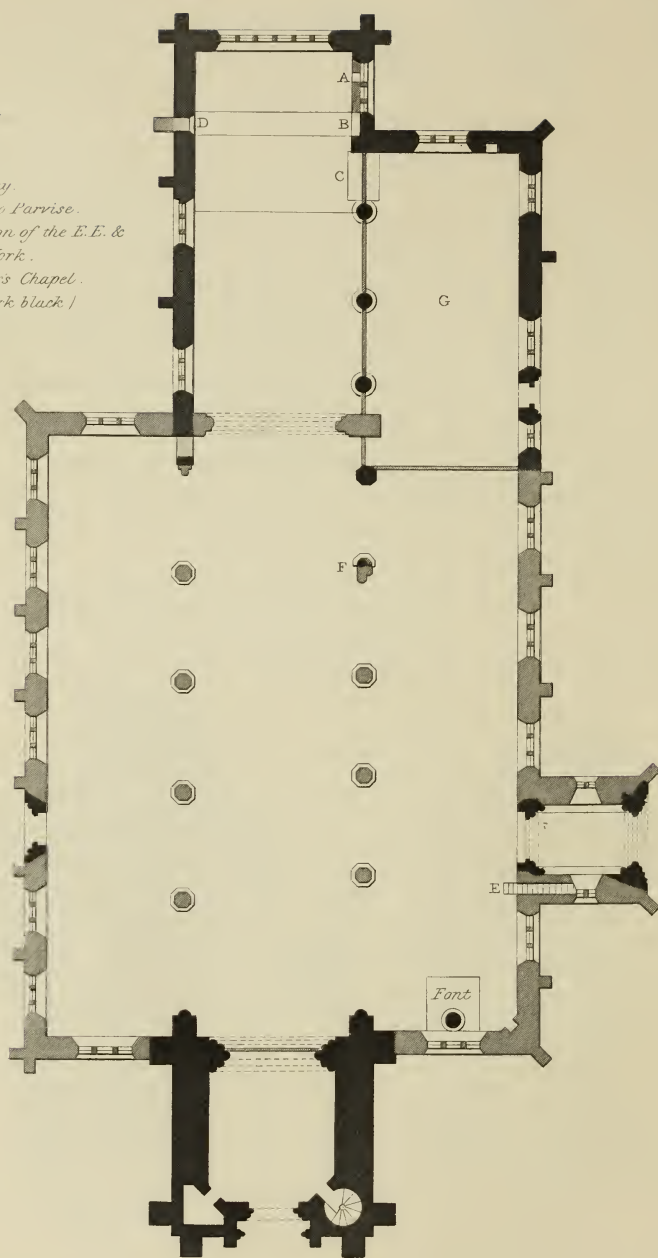
JAMB OF CHANCEL-ARCH.



BUTTRESS OF CHANCEL-ARCH.

moulded with deep hollows, and a double row of ball-flowers in shallow hollows on the west side. This arch is introduced in a

- A. *Piscina*.
- B. *Sedile*.
- C. *Tomb*.
- D. *Doorway*.
- E. *Steps to Parvise*.
- F. *Junction of the E.E. & Dec. Work*.
- G. *S^t Peters Chapel*.
E.E. work black /

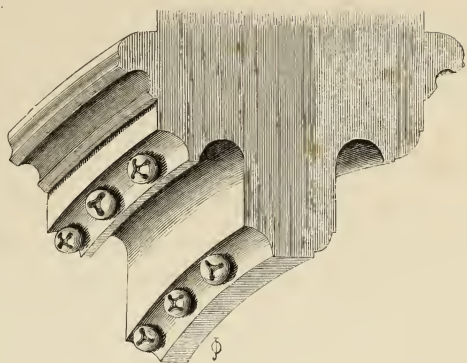


0 5 10 20 30 40 50
Scale 25 feet to an Inch.

PLAN OF THE RUINS OF THE CHURCH OF ST. PETER IN THE VATICAN.

Drawn by J. H. Sturt, 1856.

singular manner across one of the Early English side arches at the point, and has a large buttress in the aisle to support it, and resist the thrust; from this it is evident that the Chancel was shortened at the time the Nave was rebuilt. On the north side, the wall of the Chancel also extends to



Section of Chancel-arch.

the westward of the Chancel-arch, to the same distance as the first pillar on the south side. Through this part of the wall a square opening has been cut, which appears to be modern work, to command a view of the pulpit. The wall, however, proves that the Chancel could never have had a north aisle. The piscina, which is plain, with the basen mutilated, and the single sedile, which has a trefoil arch and a pediment over it, seems to have been part of the original design, though it has been restored. There is also a locker in the north Chancel-wall, still used, with a modern door. The arches on the south side of the Chancel also belong to this period, they are plain Early English, on round pillars with moulded caps and bases; there are two arches complete, and two half-arches, the eastern one springing from a good corbel; the western arch has been cut in two by the Chancel-arch, which abuts against the point of it.

These arches opened into a Chapel or Aisle, formerly the Chantry Chapel dedicated to St. Peter, now used as a school room^c, and the arches boarded up. The original screen and stalls, with their desks, are however partly preserved under the arches, and a portion of them are of the fourteenth century, of the same period as the roofs. The south Aisle, or Chapel of St. Peter, still has the

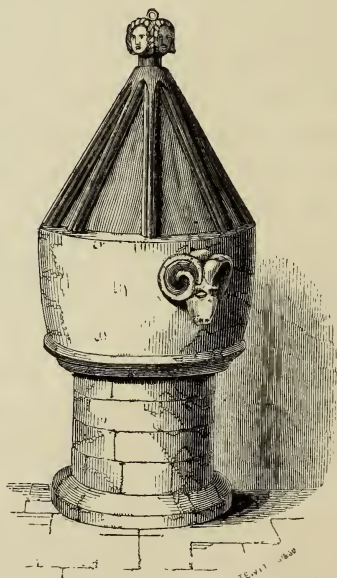
^c When the national school was first established in the parish, there was some difficulty in finding a site for a school-room, or any building which might serve the purpose;

and under these circumstances the present very objectionable arrangement, involving a misappropriation of part of the sacred edifice, was admitted.

walls of the thirteenth century, with a small doorway of the same period; the windows are insertions, originally in the fourteenth century: the Decorated arches and jambs, and the hoodmoulds of two of them remain, but the tracery is again a still later insertion, being of the fifteenth century, and Perpendicular style. In the east wall a Decorated piscina with a good canopy and finial is turned into a locker or cupboard. The roof is of the fourteenth century, corresponding with those of the Nave and Aisles.

The Tower-arch is Early English, deeply recessed, with shafts having moulded caps, and a hoodmould terminated by masks. Immediately over this is the weather-moulding, or string, of the original high pitched roof, before the Clerestory was added; and the lower part of the shafts of an arcade, originally external, remains, the bases of which are left unfinished, having been originally concealed by the roof. Under the point of this lofty Tower-arch, immediately above the springing, is a low segmented arch of the fifteenth century, connected with the vault introduced into the Tower at that period: to fill up the sort of blank tympanum which is thus formed, a circular panel has been introduced, the margin of which projects, and has within it a shallow hollow moulding filled with flat round pellets or plates. This is probably the central hole for drawing up the bells, in the interior groining of the tower, removed from its proper place, and inserted here, but when or why does not appear. It is to be regretted that this fine and interesting west end of the Nave is entirely concealed by the modern organ and its gallery.

The Font, which stands at the west end of the south Aisle, is Early English, plain, round, with a ram's head projecting from one side. The cover is made out of an old one of the fourteenth century, with a finial formed of four heads united.



THE FONT.

The Communion-table is of oak, a solid frame with carved balustre legs, the slab detached according to the injunctions of 2 Elizabeth, which enjoin “a table standing on a frame:” on the front is this inscription, “The gift of Gilbert Negouse who was buried the 2nd of August 1630.”

The eastern bay of the roof of the north Aisle has a boarded ceiling, richly panelled, over the space for the Chantry Altar, and there are remains of a very good parclose screen.

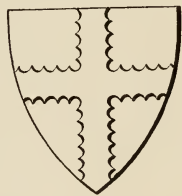
Most of the old open oak seats remain throughout the Church, but they have been raised with deal to the usual form of modern pews.

Monumental Remains.

UNDER the eastern arch on the south side is a high tomb, panelled, with roses and shields in the panels, but of rude and poor work; the slab is quite plain, round the edge of it is the following inscription cut in the stone.

*Hic jacet Dñs Johēs Wales quondam istius Ecclesie Vicarius
cujus aīe propicietur Deus 1496, ob. Dñe 16.*

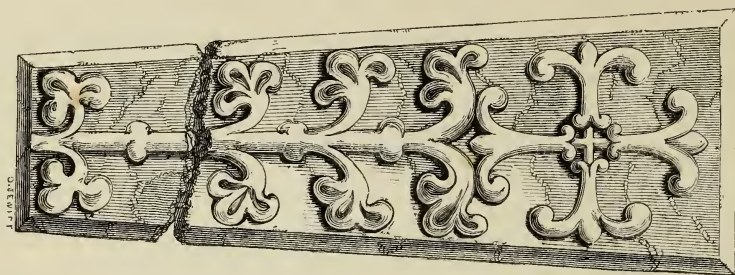
Bridges records the existence of a wooden effigy, taken away before his time, resting on a stone tomb in the south chantry. He adds, “On the side of the tomb, cut in the stone, in an escutcheon, are, *On a bend, three mascles*. These are the paternal coat of Raundes, and is probably the tomb of Sir Richard de Raundes, who, according to Belchier, was buried in this church.”



On the step before the Altar is a slab of Petworth marble, with the incision for an elegant cross fleurie supported by the lamb, and a label for the inscription, but the brass has been removed and the slab used as the gravestone of “The Rev. James Smyth, vicar, buried 1799.”

In the Churchyard are the steps and shaft of a late Decorated cross, with a band of quatrefoil panels round the base, and the

emblems of the Evangelists on the four sides of the shaft ; that of St. Matthew is unusual, being a bird with a human face instead of an angel. Near the south-east corner of the Chancel, is a flat gravestone or coffin-lid of the thirteenth century, ornamented with a rich floriated Cross ; very likely to be the tomb-stone of the Founder removed from the Chancel, and now fast decaying from exposure to the weather.



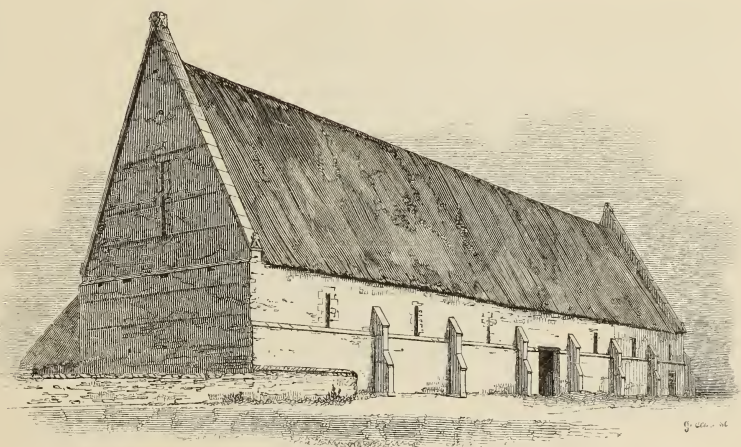
FLORIATED TOMBSTONE.

Architectural History.

THE Tower belongs to the first half of the reign of Henry III., and the walls of the Chancel, with the fine East Window, are of the same period. The Nave and Aisles were rebuilt in the time of Edward III., and shortly afterwards the side walls of the Chancel were raised, and the Clerestory introduced with a new roof, in imitation of that of the Nave. The high pitch of the roof of the original Church may be distinctly traced in the east gable of the Chancel, and on the east side of the Tower, where the string or weather-moulding remains, shewing that the original Church had no Clerestory ; but the western Responds remaining shew that it had Aisles. The Spire was rebuilt in 1826, having been destroyed by lightning, but the original pattern was faithfully copied. The few dates which are recorded respecting this Church agree in a remarkable manner with the architectural character. The earliest presentation which has been found is in the register of Oliver

Sutton, bishop of Lincoln, John de Twyford in 1254, Edmund the son of King Henry being the patron: this is just about the period when we might expect to find the original Church completed. In the 28th of Edward III., (1355,) “the patronage of this Church by the gift of Henry duke of Lancaster, was appropriated to the dean and chapter of the college of Newark in Leicester, and the vicarage again ordained.” This also accords exactly with the period when we should expect the rebuilding of the Nave and Aisles to have been completed.

Near the Church is a fine barn of the thirteenth century, with a very high-pitched roof, the gables, with their finials, and the



THE BARN.

buttresses on the south side are perfect, and of clear Early English character. The timbers of the roof have been a good deal patched, but the principals are original: their feet are embedded in the wall against the buttresses at about four feet from the ground, and they meet at the point, where they are attached to a short collar-beam, being slightly curved, each pair of principals thus forms a lofty arch, the edges of the beams are chamfered, and the terminations of these chamfers are of early character.

I. H. P.

INCUMBENTS OF RAUNDS AND TIME OF INSTITUTION.

Joh. de Twyford.				Tho. Plowright, <i>Pbr.</i>	. . .	1509
Hug. de Vienna, <i>Subd.</i>	. . .	1258		Will. Cannam, <i>Cl.</i>	. . .	1548
Walter de Reding.				Geo. Howghe, <i>Cl.</i>	. . .	1554
Petr., <i>dictus</i> Guerrer, <i>Subd.</i>	. . .	1304		Anton. Redshaw, <i>Occ.</i>	. . .	1561
Dom. Walt. Reginald, <i>Diac.</i>	. . .	1307		Ric. Sutton, <i>Cl.</i>	. . .	1564
Tho. de Cherleton, <i>Acolit.</i>	. . .	1308		Thos. Walkington, <i>Cl.</i>	. . .	1608
Galfr. de Vylers	. . .	1317		Mich. Westfield, <i>Cl.</i>	. . .	1609
Galfr. de Bicleswade, <i>Cl.</i>	. . .	1329		Ambros. Fische, <i>Cl.</i>	. . .	1619
Joh. de Welbourne	. . .	1346		Will. Holmes, <i>Cl.</i> (<i>ob.</i> 1653)	. . .	1623
Will. Mariot, <i>Pbr.</i> ^d	. . .	1390		Sam. Peake, <i>Occ.</i>	. . .	1665
Joh. Upton, <i>Cl.</i>	. . .	1408		Simon Cowper, M.A.	. . .	1700
Joh. Russell, <i>Cl.</i>	. . .	1413		Richard Cardwell, B.A.	. . .	1723
Will. Sandbache, <i>Pbr.</i>	. . .	1429		Peter Drinkwater, M.A.	. . .	1724
Joh. Scelton, <i>Pbr.</i>	. . .	1431		Geo. Tymms	. . .	1731
Will. Barry, <i>Cl.</i>	. . .	1434		John Glassbrooke, B.A.	. . .	1745
Tho. Wright, <i>Pbr.</i>	. . .	1487		James Smyth, B.A.	. . .	1781
Joh. Warner, <i>Pbr.</i>	. . .	1442		Henry Ryder Knapp, M.A.	. . .	1805
Dom. Rob. Clevelonde, <i>Pbr.</i>	. . .	1477		William Roles	. . .	1817
Dom. John Wales, <i>Pbr.</i>	. . .	1477		Edward Barton Lye	. . .	1820
Dom. Walt. Dyotson, <i>Pbr.</i>	. . .	1497				

^d This incumbent, the first presented by the New College of the Blessed Mary at Leicester, is instituted to the vicarage only; thenceforth

the benefice remains a vicarage. Since the Dissolution the advowson has been in the crown.

RINGSTEAD.

VICARAGE.

St. Mary the Virgin.

DEANERY

PATRON,

OF

THOMAS BURTON, ESQ.

HIGHAM FERRERS,

HUNDRED OF HIGHAM.



GENERAL VIEW.



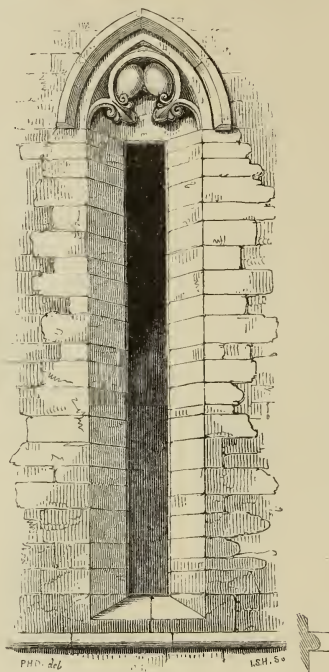
HIS Church consists of Nave and north Aisle, Chancel, north Chantry and Vestry, north and south Porches, and west Tower and Spire.

Exterior.

THE Spire of Ringstead is a very pretty object from the opposite side of the river, forming one of a series, embracing Thrapston, Denford, Raunds, Stanwick, and Higham Ferrers, all visible at the same time: approached from Raunds it is first seen from the brow of a hill, on the north side of which the Church stands, and from its singular disproportion to the Tower in point of height and

character, excites an expectation which is disappointed on an actual survey of the Church.

The Tower is of three stories, in the lower of which a square door has been opened through the centre of the basement moulding, which is bold and good. The two pairs of buttresses, of one stage only, terminate in a plain slope under the first string-course. The second story is pierced with a long narrow Early English window with a square head, to which a character as decidedly Early English as the usual lancet could be, is given by the very singular and perhaps unique carving of the top stone. The third story is without windows, and terminates in a corbel-table of notch-heads, from which springs the octagonal broach Spire. The squinches are unusually lofty, and so are the first spire lights, which are in fact the belfry windows; the first stage of the Spire, thus enlarged by the exaggerated squinches and by the canopied windows, forming the bell-chamber^a. These windows are of two lights, separated by



West Window of Tower.

an octagonal shaft with an Early English capital, and inserted in a pointed arch springing from a jamb of two chamfered orders, having an engaged shaft with a moulded capital in the square recess between them: a cross surmounts the pediment. The other two series of lights are of two piercings and of one piercing respectively, and all occupy the cardinal faces of the Spire.

The height of the Tower to the sill of the belfry windows is forty feet; the whole height of Tower and Spire cannot be less than eighty-five or ninety feet.

^a The bells, six in number, are not ancient, and are inscribed only with the names of the churchwardens and of the bell founders, except

the great bell, which has this legend:

"E to the church the living call,
And to the grave E summon all."

In the west of the north Aisle is a window of one depressed ogeed light, and the buttresses at the north-west angle are Decorated. The first window to the north is late Early English, consisting of two lancets, with a circle between them, within a pointed arch, the outer face of the mouldings, of a single hollow chamfer, being flush with the wall: a circumstance to which this style owes its character, quite as much as to the design of the tracery. The dripstone terminates in heads. This bay of the north Aisle is without basement moulding or string-course, while the rest of the Aisle eastward of the Porch, though farther removed from the Tower, has the basement of the Tower continued round it. The north Porch is Decorated, with a very rich outer doorway, the jambs of which consist (or rather did consist, for some of the members have perished) of four columns set in deep hollows, not in square recesses, as is more usual in Early English, with bases and capitals which seem to belong to that style; but the ball-flower in the outer suit of arch-mouldings, and the foliated ogee termination of the dripstone, belong to the next style: and it should be noted that the arch-mouldings very imperfectly carry up the more prominent lines of the jambs, difficulties which will perhaps be best construed into a proof that a Decorated arch surmounts Early English jambs. The two west bays of the Aisle have three-light subarcuated Perpendicular windows inserted between Early English buttresses. The two Chantry windows are recently restored, but after the old model, which gives them a late Decorated character; they are two-light, and square-headed.

The east Chancel window, which is figured in Sharpe's series, is described by the editor, as "an elegant variety of a design by no means uncommon, in which an arch is carried in the tracery over the two side lights, and filled with three trefoils or cinquefoils. The tracery too, which in the present instance forms one side of this arch, is curved inwards, as it approaches the window-arch; and accommodating itself to the form of the two large piercings in the centre of the window, offers a good example of that pliability which is so distinguishing a character of the Flamboyant style. The two large piercings in the head of the window, which may be

called dixfoils, also indicate its late character. The jamb mouldings are quite plain. The tracery is of one order only^b."

The south windows of the Chancel are of three lights, of very long proportion, with Decorated tracery not of the best or most graceful character. The leading lines are a circle resting on two intersecting semicircles, and the subordinate tracery inclines to the Flamboyant. The Nave windows, though not exactly like these, are of the same late and unsatisfactory character; they differ more in mouldings than in general design, and perhaps the Nave may be placed a few years later than the Chancel, on this ground.

The south Porch has at least as much merit as any other portion of the Church. It is supported by good angle buttresses, round which the basement of the Nave is carried: the upper member of the basement moulding rises, after a single return on each side, over the pointed door. The roof is groined within, and without still retains its high pitch, and its original stone construction.

The Clerestory and Parapet are Perpendicular, the Roofs are lowered throughout, (the original pitch of the Nave roof still appearing on the Tower,) and are covered with lead.

Interior.

DESCENDING four steps from the south Porch, we reach the Nave, separated from the north Aisle by tall piers, of a quatrefoil section, with Early English moulded capitals and bases. The piers in continuation of these which separate the Chancel from the Chantry are cylindrical, and of less height^c, but all support arches of two chamfered orders.

The Tower-arch is closed, it is of three chamfered orders, supported by circular shafts in square recesses, and the dripstone terminates in a cluster



Sections of Capitals.

^b Decorated Windows, part vi.

^c The height of the Aisle piers is 9 feet 7 inches from the top of the capital to the

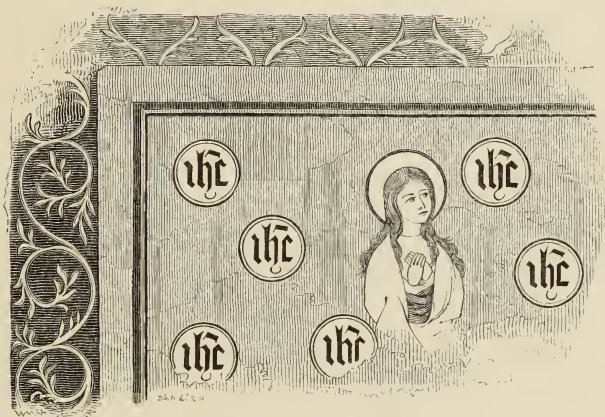
bottom of the plinth, and the girth 5 feet. The height of the Chantry piers is 7 feet 2 inches, and the girth 4 feet 6 inches.

of leaves to the north, and in a bracket, of which the lower part is broken off to the south.

Across the Chancel-arch is the base of a stone screen, which, from the very small fragment of tracery remaining, seems to have been of rich Decorated design. Surrounding the Chantry is the base of a parclose, also of stone, which was lower, and probably less elaborate.

There are three Sedilia, Decorated, of equal height; and in the usual relative position a single Piscina, with notch-heads for the label terminations: there is also an Ambrie of two trefoiled recesses, the one over the other.

The Vestry, which is a portion separated from the east end of the Chantry by an original wall, is entered by a Decorated door, and on the wall are remains of fresco painting, retaining traces of



Fresco Painting.

considerable elegance, though too much damaged for successful restoration. The part we succeeded in clearing was a kneeling figure of a female saint, drawn entirely in yellow and red ochres, on a dark olive ground, semée (to borrow a term from heraldry) of circles of red surrounding the sacred monogram I. H. C. red on a white ground. The figure has far more grace than usual, and the combination of colours is very harmonious.

The Font stands against the first pillar within the north door. The shaft is of a very singular section : the plain octagonal bason either does not belong to it, or has been set upon it with very little care.

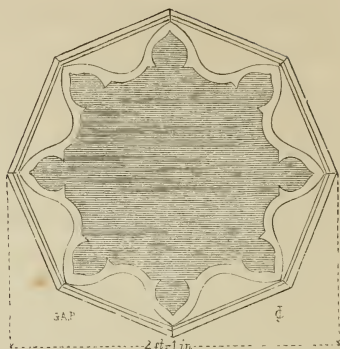
There are a few late Perpendicular bench-ends, on the finial of one of which is a shield bearing a cross^d.

There is a handsome oak table, apparently once the Altar, now discarded for one of very inferior character.

The roofs are open, of low pitch, and poor throughout.

A few traces of painted glass remain in the Perpendicular windows of the north Aisle. Bridges says there were once the portraits of the twelve Apostles, four of which only were entire when he wrote.

There is not a single monument of any architectural character.



Section of shaft of Font

Architectural History.

THE Tower and Spire, which are decidedly Early English, are the first portions of this Church; and with these, on the authority of the basement-moulding, we must class the external wall of the north Aisle, while the capitals of the Nave piers, identical in character with those of the Tower-arch, enable us to decide their relative date with the like precision. To these we must add the lower part of the outer door of the north Porch, and the inner door of the south Porch, (over which the serrated moulding is carried,) and we have enumerated all the original features of the Church, and these we may assign to the first half of the thirteenth century.

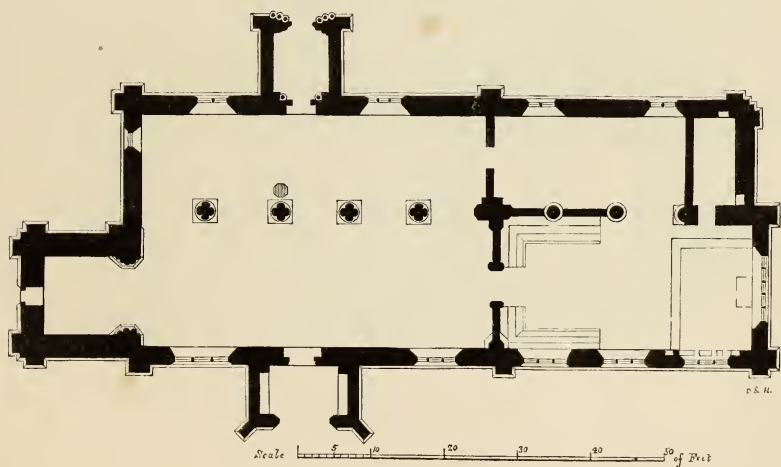
^d Perhaps Drayton. *Argent, a cross indented gules.*

The Chancel is late Decorated throughout, as well as the south wall of the Nave, the doorway excepted; and of the same character are the west window of the north Aisle, and the two buttresses at the north-west angle, together with the two Porches, with the exception of the earlier jambs of the outer north door. The clerestory windows were inserted about the same time, and still later the Perpendicular windows in the north Aisle. The parapet throughout, and the clerestory, are of the latter date.

There is a path called the friar's path leading from Ringstead to Raunds, the only trace to be found of the ancient dependance of the Church, together with that of Denford, on the Abbey of Chester. The two Vicarages are still united.

Bridges mentions that the sum of six pounds, arising yearly from lands, is appropriated to the use of the Church and of the poor, but neither this nor any part of it is now applied to the support of the fabric.

G. A. P.—J. C. P.



GROUND-PLAN OF RINGSTEAD CHURCH.

INCUMBENTS OF RINGSTEAD WITH DENFORD, AND TIME
OF INSTITUTION.

Petr. de Cestria, ad eccl. de Deneford	1237	Alan Strangman	1462
Rob. Burnelle.		Will. Toundeyr	1478
Rog. de Albo Monasterio . . .	1274	Olyv. Rygby.	
Walt. de Thorp	1297	Rog. Reyne	1487
Will. de Strixton	1298	Ric. Bentley	1500
Tho. de Bynnyngton	1330	Joh. Wodewarde	1525
Tho. de Arwe	1332	Rog. Walkott.	
Rog. de Burton.		Tho. Whytynge, <i>Cl. ad Vic. de</i> Denford	
Tho. de Hampcotes . . .	1368	<i>cum Capel de Ringstede . . .</i>	1545
Will. Gotham	1378	Jac. Roberts	1554
Joh. Layote	1389	Hen. Beddforde	1556
Will. Denford, <i>Cap. ad Vicar Eccl.</i>		Edward Mouslie.	
<i>de Denford</i>	1399	Tho. Freeman	1561
Will. Bullok	1403	Ric. Cooke	1728
Rob. Wylson.		John Glassbrook, M.A. . .	1752
John Gedon	1446	Wm. Waterhouse, B.A. . .	1766
Tho. Poulter	1447	Isaac Gaskarth	1777
Will. Mannyng	1448	Charles Proby, M.A. . . .	1812
Joh. Selby	1453	John Watson, D.D. . . .	1822 ^f
Rob. Saxundale	1455		

^e Consecrated Bishop of Bath and Wells on Palm Sunday, 1275; Archdeacon of York, and Chancellor of England from 1274 to his death in 1292. He was a great man in all his offices, and remarkable as an Ecclesiastical architect.

^f The patronage was formerly in the Abbat

of St. Werburgh, Chester, but 3 Hen. V. it was appropriated to the see of Coventry and Lichfield, for the support of the Bishop's table. The Vicarage was ordained in 1396. Since the Dissolution the patronage has passed through several hands.

DENFORD.

VICARAGE.

The Holy Trinity.

DEANERY

PATRON,

OF

T. BURTON, Esq.

HIGHAM FERRERS.

HUNDRED OF HUXLOW.



DENFORD CHURCH.

THIS Church is very prettily situated on the banks of the Nen, about two miles from Thrapstone, and a mile and a half from Ringstead, with which last it forms one benefice; it consists of Nave, north and south Aisles, Chancel, south Porch, and west Tower and Spire.

Exterior.

THE two lower stories of the Tower are early Early English, distinguished by a stringcourse, at the angles of which are knots of foliage, which are repeated below the belfry, at the angles of what was probably the base of the original coping. In the basement story is a long lancet. These two stories are rubble throughout, with ashlar quoins. The Belfry^a, which seems a little more recent, is of ashlar. The windows, of two lights, occupy the central portion of an arcade of three arches, of which the outer ones are unpierced. The arches spring from shafts with moulded bases and capitals; the lights are trefoiled, with a trefoil in a curvilinear triangle in the head. The lower moulding of the parapet again terminates in foliage: the corbel-table is of notch-heads: the parapet wall is a little canted at the angles; and there are four octagonal pinnacles, with conical caps, of which, however, the points are gone. The Spire, the angles of which are beaded, is square at the base, but immediately assumes an octagonal form, and where the faces become equal two stringcourses are carried round them. The lower spire-lights are of two lancets, with a lozenge in the head, beneath a canopy surmounted by a cross.

Pairs of buttresses have been added at the angles of the Tower.

The original fabric of the north Aisle is of very early Decorated, as appears from the door, and the north-east window; but Perpendicular buttresses have been added, and three-light Perpendicular windows inserted, the old hood-mouldings being worked up.

The north Chancel has no early work remaining, except just at the angle, where is a square stone, pierced with a quatrefoil in a circle, which may have opened into the Chancel through one of the northern stalls. A low door, blocked up, in the angle of the Aisle, had possibly some connexion with this, and also with the rood-loft, to which it may have been an approach from without.

^a There are six bells, without inscriptions.

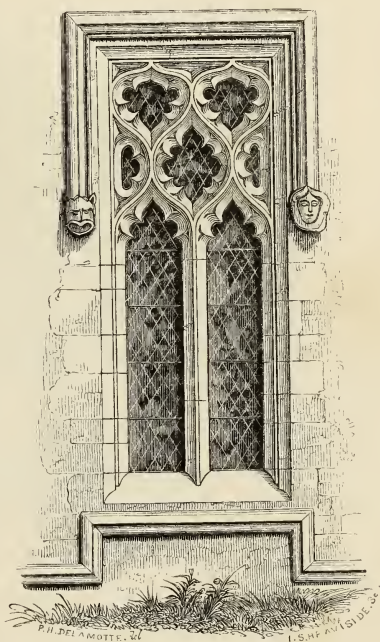
The east window of the Chancel has a Perpendicular head and tracery inserted over early Decorated jambs: the mouldings change at the beginning of the tracery. The south Chancel-wall is built in alternate courses of light and dark stone: the windows are early Decorated, of simple intersecting tracery.

The east window of the south Aisle is late Perpendicular, under a four-centred arch, so much depressed as to be almost triangular. The lights are without foliations, but the mouldings are somewhat complicated and of two orders. A stringcourse of the roll-moulding shews that the whole of the Aisle, as well as the south Porch and the buttresses, are Decorated; and the south-east window of three lights, with plain intersecting and simply chamfered mullions, is of the original date. The square-headed two-light windows, in the south and west of this Aisle, though at first sight late Decorated, should perhaps be referred to the very late Perpendicular, when there was a partial return to Decorated forms, but without the spirit of that most fascinating style.

The parapets of the south Aisle are furnished with very large gurgoyles.

The Porch has the old high pitch of roof without. The serrated moulding over the door would indicate an earlier date, if the base-moulding did not forbid its being placed earlier than the Decorated of the Aisle.

The Clerestory is of four square-headed two-light Perpendicular windows. The roofs are of low pitch, and lead throughout.

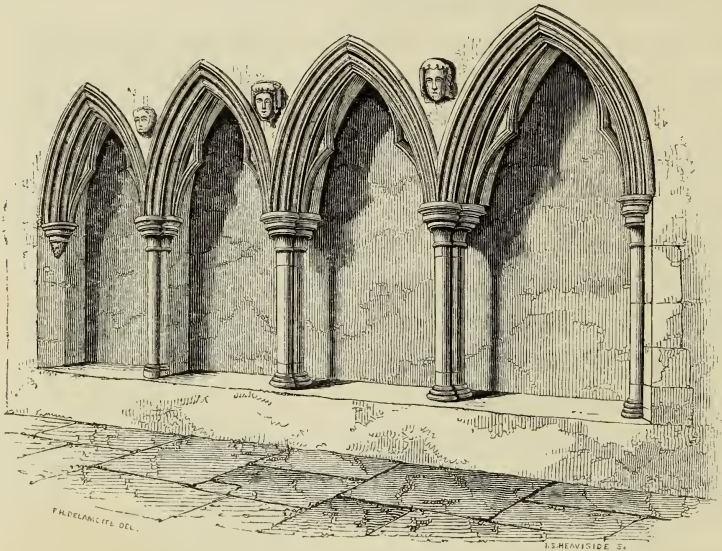


West Window, South Aisle.

Interior.

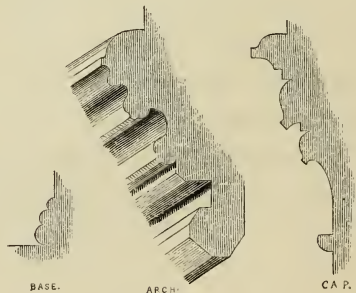
THE Nave is of four bays, the arches of two chamfered orders, those on the south with a singular stop chamfer. The piers are quatrefoil in section, the capitals and bases of decidedly Early English section, but on the north side they rest merely on a square plinth bevelled at the angles. Their height is 9 ft. from the top of the capital to the base of the plinth, and their girth 5 ft. 6 in.

The Chancel-arch is lofty, of two chamfered orders, springing from brackets. The east window bears the same marks as it does outside of its substitution for one of earlier date. But the



STALLS IN CHANCEL.

principal feature of this Chancel, and indeed the most remarkable in the Church, are the stalls, four on the north and three on the south side, both at the west end of the Chancel, separated by three-clustered Early English shafts with excellent capitals, and rich trefoiled arches. There is a slight difference in the suites of mouldings, but none in character, between the two sets of stalls. The piscina is a single trefoiled niche.



Mouldings of Stalls.

The Tower-arch is wholly closed. The great west lancet would open beautifully on the Church.

The Font, against the second north pier, is an octagonal bason resting on a cube bevelled at the upper angles.

The base of the rood-screen remains, and there is some late Perpendicular screen-work at the east end of the north Aisle, with shields painted with the instruments of the Passion, and much painting and gilding still remaining, especially a good gilded crest of the Tudor flower.

There is a piscina, and a large square bracket in the south Aisle.

A little painted glass remains, chiefly in the north Aisle. In one of the windows of the south aisle is a shield bearing *argent a saltire gules*.



Architectural History.

THE lower part of the Tower is early Early English. The Belfry and Spire have been added later, but in the same style. The whole of the rest of the Church, is, in its original fabric, of early Decorated. The clerestory has been added, and several windows inserted in different characters of Perpendicular. The records of the transfer of property in Bridges do not throw any light on the history of the Church.

Denford has an income of more than £20 annually, arising from land, and Church houses, which sum is in the hands of the churchwardens, and is expended in repairs^b.

G.A.P.—J.C.P.

^b The Incumbents of Denford and Ringstead are given in page 74.

WOODFORD.

RECTORY.

St. Mary the Virgin.

DEANERY

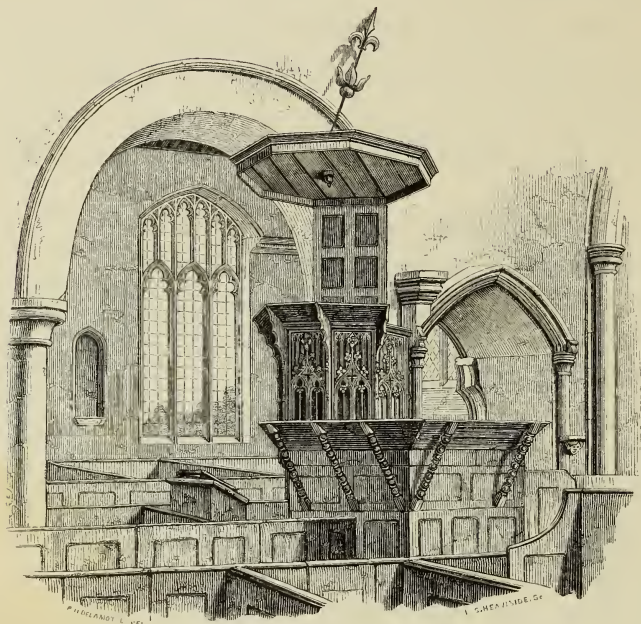
PATRON,

OF

LORD ST. JOHN.

HIGHAM FERRERS.

HUNDRED OF HUXLOW.



INTERIOR OF WOODFORD CHURCH.

CROSSING the valley of the Nen, we arrive at Woodford, the Church of which will be found amply to repay the trouble of a careful examination, both by the beauty of execution in many parts of detail, and by the peculiarities of its construction and arrangement^a.

The Church consists of a western Tower with a Spire,—a Nave with north and south Aisles, and a Clerestory,—a Chancel,—a north, and a south Porch, to the east of which latter is attached a compartment, which will be presently noticed.

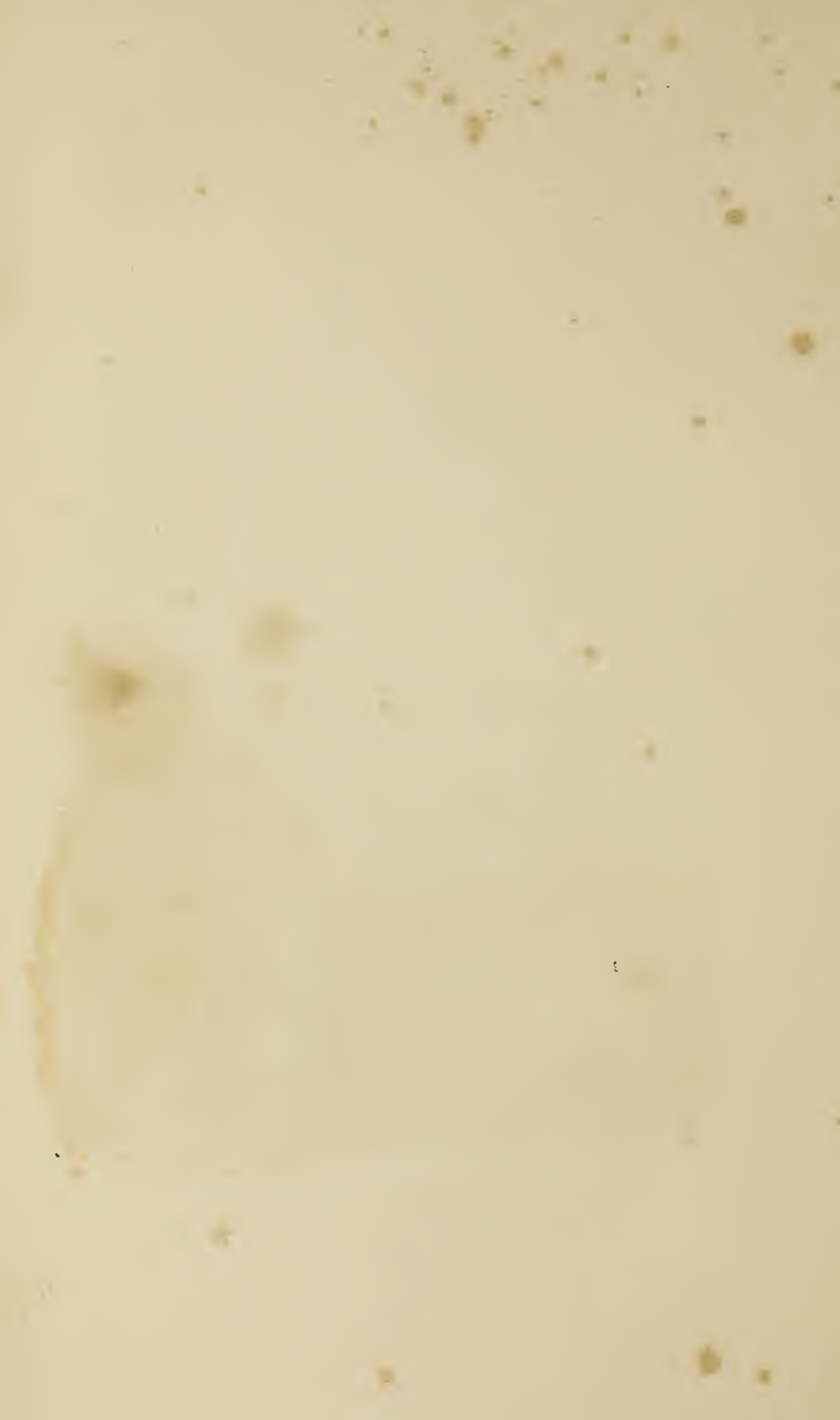
^a A farm-house on the north side of the Church-yard presents some features similar in style and date to parts of the Church; for instance, a range of three buttresses, two of them chamfered at the edges, and a pointed

doorway of Decorated character, with its label resting on a mask. There is also in one of the rooms a bracket, of apparently later character, supporting two blank arches in a wall.



CHURCH OF ST. MARY, WYOMING, N. H.

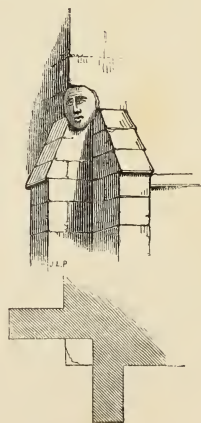
DESIGNED BY J. H. P. 1842



Before entering on the description of the Church in detail, the peculiarities of its plan must be observed. In the first place, the two ranges of piers between the Nave and Aisles do not correspond with each other, the fourth pier (from the westward) on the north side being opposite to the third pier on the south side. In the next place, there is a transverse arch across the Nave between the said piers, with indications of arches across the Aisles also. Besides which, the two piers on the south side, westward of these, have transverse arches across the Aisle; those on the north side having none. The division of the Nave is marked externally by a break in the wall of the clerestory.

Exterior.

THE TOWER is of four stages (reckoning by the stringcourses on its west front) below the parapet. The lowest of these is plain, a modern door being made on the south side. The next above has a lancet window on the west side, with a hood-moulding. The chamfer of the jamb and architrave is wide and shallow. On both the north and south sides are some broken stringcourses, the lower one terminating abruptly, and apparently carried on at a different level from the same vertical line, though without any return. This may be in consequence of modern alterations. These two stages have pairs of buttresses of three slopes at the corners, which are set a few inches from the angles of the square of the Tower, and cut off a portion of it, so that the projecting angles of the third stage of the Tower overhang the receding angles of the buttresses, and they are supported by brackets in the form of heads. The third stage is plain on the south and west sides, but on the north has a small lancet window of two orders. Above is the Belfry story with a two-light Early English, or transitional pointed window in each face. The lights are



separated by a shaft, the plan of which is a square, set cardinally, and chamfered slightly on the outside angles. The shafts of the south and east windows are also chamfered, in a less degree, on the interior angles; the others which are not so, are probably not original. These lights are pointed, and included in a blank pointed arch on shafts with decidedly Norman capitals and square abacus. The string under the Belfry window is terminated at each angle by knobs of foliage^b, as also is that below the corbel-table under the parapet. A plain flat parapet with a good coping surmounts a trefoiled corbel-table, and the angles have beautiful pinnacles, the plan of which consists of eight alternate rounds and hollows, the circumscribing line not being broken by any angle. The top of each of these pinnacles is a somewhat remarkable composition of heads and crocketed canopies, and is crowned with a bold finial. They seem to belong to the Decorated period, and are well worthy of careful examination. The Spire is ribbed at the angles, has high slopes over the squinches on the diagonal sides, finishing with grotesque heads, and three spire-lights on each of the cardinal faces. The squinch is a semicircular arch across the angle of the Tower. The spire-lights are Decorated, of early character, and very good composition. The Spire is terminated with a handsome finial.



Pinnacle.

THE SOUTH AISLE AND PORCH.—The west window is Perpendicular, of three lights, its arch rather depressed. The south-west angle of the Aisle is chamfered off to the height of about seven feet from the ground, and has a smaller chamfer above. The window of the westernmost bay of the south Aisle is also a depressed Perpendicular one of three lights, with a string below it. The Porch, which occupies the next bay, has a buttress running westward, between which and the south face of the Aisle, is a pointed arch with a chamfer. To the westward of the Porch door is a space for a parvise staircase, of which remains are found in the inside, though

^b As in the neighbouring Church of Denford.

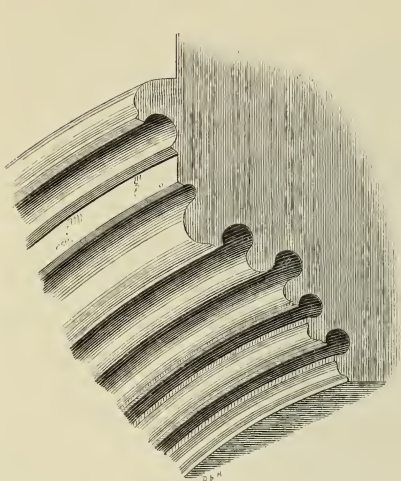
the parvise itself is destroyed, and a flat parapet surmounts the Porch, which slopes away from the building like an Aisle.



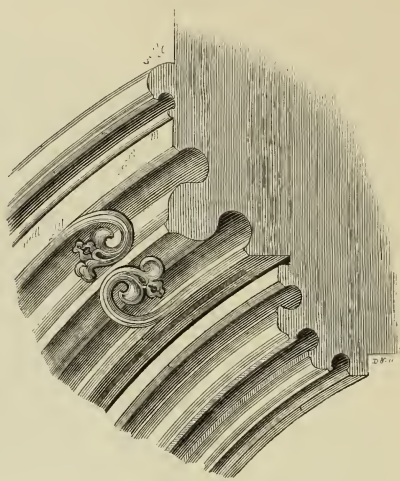
SOUTH PORCH AND DOOR.

The outer doorway is a very beautiful pointed one of Early English character. The architrave may be said to have five orders, marked by bowtells more or less varied from the circle, and with bold casements between. The three lower orders are supported by a cluster of five shafts, three of which are detached and two engaged. The next order corresponds with a salient angle in the plan of the impost, and the next rests upon the edge of the capital of a bold engaged shaft. The shafts are banded, and have fine capitals and bases. The Porch is groined, with plain chamfered ribs. The inner door has four orders. The first pointed, and forming part of the vaulting system. The second round, and marked by a bold label and singularly enriched moulding. In the space between this and the pointed arch above is a trefoil arch, on each side of which is a trefoil having mouldings and cusps. The next order is

also semicircular, and has a still more enriched bowtell than the last. The lowest is a fine trefoil arch with deep mouldings.



Moulding of outer Arch of Door.



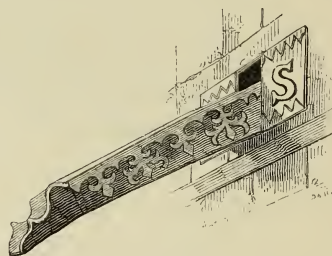
Moulding of inner Arch of Door.

The jamb has five shafts, three of which stand forward, and the other two, of smaller size, recede, and are seen through the spaces between the former. They have good capitals. This beautiful and remarkable composition will be better understood by the engraving than by any description. Eastward of the Porch, and having the same range of wall fronting to the south, is a room which has been vaulted, and opens into the Nave with a fine Early English pointed arch. It is lighted externally on the south and east by small triangular openings, very plain and rude. From the manner in which the vaulting-shafts are built up in the wall, this addition to the Porch would seem to be part of a Chapel or Chantry of larger size. The next bay to the eastward has a Perpendicular four-light window, with eight abatement lights in the head. The next is a narrow bay between plain and deep buttresses; it has no door or window, but exhibits a break in the masonry, as if a pier had been walled up. The next two bays have four-light Perpendicular windows, but the buttresses are not similar. The easternmost of these windows is longer than the others, the string beneath it being depressed, with a return. The east window is a Perpendicular one of three lights.

THE CHANCEL.—The westernmost window on the south side of the Chancel is a Perpendicular one of four lights. The Chancel door, which is pointed, has a continuous impost with a bold convex moulding. Its hood-moulding is returned in a string running to the westward. Above the door is a string which marks a slight diminution in the thickness of the wall, and passes under a three-light Perpendicular window, which occupies the east bay of the Chancel. The buttresses at the eastern angles of the Chancel are in pairs, and consequently run cardinally: they are not the full height of the wall. The parapet, which projects beyond the wall, has a concave moulding under it enriched with corbels, of which each alternate one is a mask. The copings seem generally to be original, and of Decorated character; though simple, they deserve to be carefully studied. At the eastern angles of the Chancel are elegant pinnacles. The east window has four lights, with intersecting mullions unfoliated. The east bay on the north side has a two-light window, with the mullion branching into the architrave without foliation. The north side of the Chancel has a door like that on the south side. Next to this is a window, similar to that last described, and close to the end of the north Aisle of the Nave is a small arch of two orders, with a hollow chamfer. The string, which runs above this and the door, passes beneath the two windows.

THE NORTH AISLE AND PORCH.—The window at the east end of the Aisle is a three-light Perpendicular one. At the north-east angle is a handsome gargoyle. The angle has a pair of buttresses running cardinally, but leaving a salient angle of the wall. The two easternmost bays have three-light Perpendicular windows. The next (to the westward) has a two-light flat-headed window, with a label on corbels. The head of this has rather a Decorated character. The next bay, without the intervention of any buttress, has a three-light Perpendicular window. The next is occupied by a Porch, the door of which has a large shaft in the jamb, and some swelled chamfers in the mouldings of the architrave. The buttresses of the front run east and west, but not north and south. The sides have each a single trefoil-headed

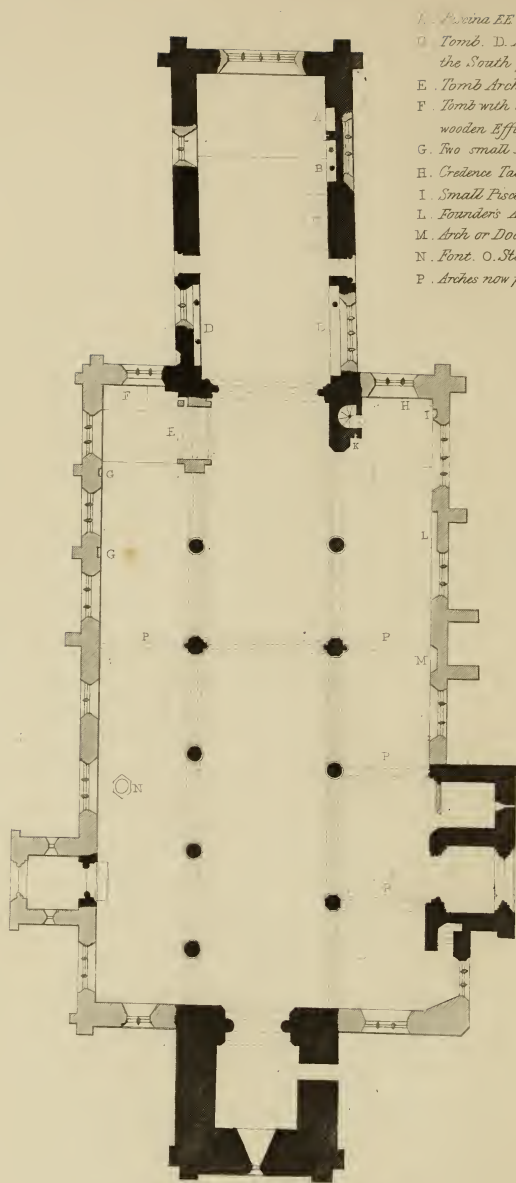
light. The pitch of the gable has probably been much lowered. The westernmost bay has a Perpendicular window of three lights. At the north-west angle are a pair of buttresses and the remains of a corbel. The west window of the Aisle is a beautiful one of two lights, with Decorated tracery. The clerestory has five two-light windows, with flat heads, having labels on masks. There is a difference between the three western ones, and the two eastern ones, which latter are in a wall, the face of which projects above a foot beyond that of the other part; the break in the masonry corresponding with the transverse arch across the Nave. The north face of the Tower, and also that of the Chancel, project beyond the adjoining walls of the clerestory. All the roofs are at present of a low pitch, whatever may have been their original form. The leaden pipes for carrying off the water from the roof are much enriched.



Leaden Pipe.

Interior.

THE first pier of the south Aisle (reckoning from the western wall) is octagonal, and has (abutting against the west wall) a pointed arch of two chamfered orders, of which the highest projects so as to form a kind of label. A transverse pointed arch thrown across the Aisle from this pier is supported by a bracket resting on a head in the south wall. The second bay, which has a similar pier-arch, comprises the Porch and its eastern addition, and has also a transverse arch to the eastward; the pier is a round one. The third bay has a large pointed pier-arch similar to the others, and its eastern pier is larger and less regular in its plan, as it carries the transverse arch across the Nave and has indications of the arch across the Aisle; the next pier is a round one, the arch being pointed, and with more numerous mouldings; the wall of the Aisle exhibits an arch corresponding with the small bay we have remarked on the out-

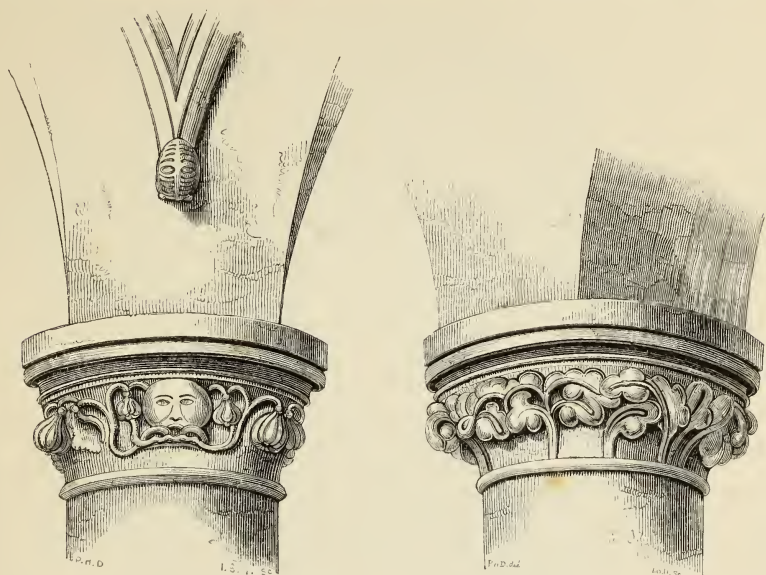


- A. Piscina EE B Sedilia EE
 C Tomb. D. Arcades that on the South partly destroyed.
 E. Tomb Arch or Canopy
 F. Tomb with two recumbent wooden Effigies.
 G. Two small Niches.
 H. Credence Table or Bracket.
 I. Small Piscina. K. Narrow Niche.
 L. Founder's Arch.
 M. Arch or Doorway walled up.
 N. Font. O. Stairs to Rood Loft.
 P. Arches now partly destroyed.

0 10 20 30 40 50 Feet

Scale 25 feet to an inch.

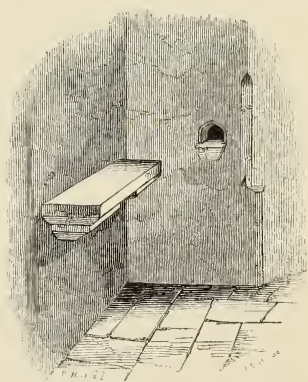
side. This pier has no transverse arch. The next bay has a pointed arch abutting against a mass of masonry which forms the



CAPITALS. WEST END OF NAVE

rood staircase, and gives a most picturesque appearance to that part of the Church. The steps are still accessible, but the upper part is much broken. In the wall of the Aisle is a low arch with Early English or early Decorated mouldings; it is much hidden by pews. In the south-east angle of the Aisle is a credence projecting from the wall; there is a small piscina in the usual position, and there are brackets and niches in the rood-turret and masonry adjoining.

The west bay of the north Aisle has a narrow pointed arch of a single order, without any chamfer or mouldings. The pier is a round one with a fine sculptured capital, a string or projection in the wall forms the western impost. The next arch is round, and of a wider span, of one order, and equally plain. The pier cylindrical, with sculptured capital. In this bay is the door of



Credence Table.

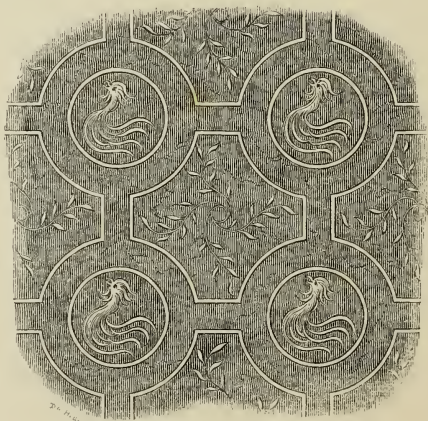
number, are pointed, unfoliated, with good Early English mouldings, and hoods with masks. The dividing shafts are round and detached, but the eastern and western sides have the continuous impost without a capital or string.



WOODEN EFFIGIES OF SIR WALTER AND ALIANORA TRAYLLI.

Monumental Remains.

In the north Aisle lie two wooden effigies, supposed to represent Sir Walter Traylli and Alianora his wife. He was one of the lords of this manor, and dying before his wife, it may serve to account for their being placed asunder on the same tomb. He is habited in the simple flowing surcoat of the time of Edward I., with a gambeson



Diapered pattern on Wooden Effigies.

underneath it; his hands uplifted; the left arm supports a pavise shield: the sword hangs from a diagonal gigue or belt on the same side, and a plain baudrick or strap, with a buckle in front binds the surcoat to the waist. His wife, whose costume is more elegant, has a capuchon, or coverchief, falling from the head in gentle folds over an ample surcoat, which still preserves the marks of a tasteful diapered pattern. This effigy is interesting, both for its excellency as a monumental work of art of the period, and for exhibiting marks of early painting in vermillion on its surface. C. H. H.]

There is a marble altar-tomb, with a good brass of an armed figure, in the Chancel, to the memory of Symon Malory, who died in 1580. Over his head is a shield of his arms, *a lion rampant, double queued*.



There are other monuments and inscriptions, but of less interest.

Architectural History.

IT would not be easy to give the architectural history of this interesting Church. In assigning a date to any part of a remote village Church, we must take into consideration other matters besides the characteristics of the style. It cannot be supposed that changes of fashion (as we may call it) so rapidly affected the village Church as the Cathedral: we must also make allowances for adaptations to former work, as well as for the use of old materials; and local peculiarities are not without their weight. I question if the round arches in the Nave (a feature observable in many Northamptonshire Churches) are of earlier date than much well-developed Early English work in larger buildings. The Belfry windows of the Tower exhibit more of the Norman character, and may induce us to assign this part of the building to the end of the twelfth century. The interior of the Chancel and the south Porch are of a pure and beautiful Early English, and decidedly belong to the thirteenth century, in all probability near the middle of it. The early date of the extremities, viz., the Tower and Chancel, precludes the

supposition that the transverse arch of the Nave, and the break in the clerestory, which is Perpendicular, betoken any alteration of plan in that part of the Church, though there is an evident difference in the character of the pier-arches eastward and westward of the arch. The buckle is found in the Early English, the Decorated, and the Perpendicular portions. I am inclined to think that most of the walls of the Aisles and Chancel are original, later windows having been inserted. This renders the exterior less attractive to the antiquary, who upon closer inspection will not hesitate to pronounce the Church equal in interest to any other in a district remarkable for its curious and beautiful structures.

A very remarkable irregularity will be observed in the ground-plan, the Chancel visibly declining to the north. This is by no means of infrequent occurrence, but it is seldom so decided as in the present instance.

DIMENSIONS.

Width of western face of Tower, including buttresses	22	2½
Thickness of Tower-wall	5	3
Top of Tower measuring from ridge of parapet	19	7
Height to ridge of parapet	50	3
Height of pinnacle	5	0½
Length of Nave	86	3¾
Length of Chancel	41	7
Height of Nave, to ridge of parapet	26	5
Height of Chancel	21	1
Height of North Aisle	14	7

INTERIOR.

Length of Nave	78	9
Thickness of Chancel-arch	2	7
Length of Chancel	40	11½
Width of Chancel	17	2
Total width of Nave and Aisles	43	9¾
Width of the Nave	16	0
Girth of a cylindrical pier	5	9
Tower, north to south	10	11
Tower, east to west	12	4

I. L. P.

THE Rectory of Woodford was divided into two medieties, until 1747, when they were united, and became one benefice. The first mediety was originally called "the Northern," but afterwards "*ex parte Cocke*," from *Giles Cocke*, presented in 1549. The other was

first called “the Southern Mediety,” but afterwards “*ex parte Style*,” from John Style, admitted in 1541. The division appears to have taken place in the seventh year of King John, when a fine was levied of the advowson between Walter de Tylly, demandant, and Luke Maufee, deforciant, by which a moiety of it was conveyed to the said Luke and his heirs, and the other to the said Walter and his heirs. The right of patronage of both medieties was exercised in 1558 by Simon Malory, the first by permission of John Hampden, to whose family it seems to have passed from the Traylis after 1410. The second by permission of William Vaux, lord of Harrowden. The name of Maufee does not once occur as exercising the right of patronage, but several other names, among which the principal are Vere, Bosco, Trayly, Pyel^d, Holdeston, Thorley, and Vaux.

INCUMBENTS OF THE NORTHERN MEDIETY.

Alex. de Elmeham	1225	Rog. de Ryngested, <i>alias</i> Raundes	1382
Joh. de Kirkeby		Ric. Harecourt	1410
Nic. de Mardefeld	1285	Tho. Herte	
Will. de Abington	1297	Tho. David	1441
Rad. de Horton	1303	Will. David	1461
Adam Blundell	1326	Hen. Waldon	1511
Rob. de Middleton-Keyens	1338	Geo. Trevelyman	1524
Ric. de Pikeryng	1340	Joh. Dorman	1526
Rog. de Wodeford	1348	Egid. Cock	1549
Joh. de Tweng	1349	Edw. Ball	1558
Joh. le Clere	—	John Smith	1608
Richardus		Will. Foster	1720
John de Rely	1371	Will. Foster, Jun. . . .	1747

INCUMBENTS OF THE SOUTHERN MEDIETY.

Rob. <i>fil.</i> Rob. <i>fil.</i> Walt. . . .	1225	Thos. Topclyfe	1445
John de Kirkeby		Joh. Freman	1446
Rob. de Treyli	1285	Tho. Hanley	1451
Ric. de Bosco	1288	Joh. Freman	—
John de Tichemers	1300	Will. Hovenden	1453
Will. Lawrence	1358	Stephen Brasier	—
Walt. de St. Germano	1393	Will. Inet	1455
Joh. Fraunceys	1394	Joh. Carter	1462
Tho. Rudby	1400	Joh. Porchett	1494
Joh. Fox	—	Will. Clarke	1523
Joh. Grene	1408	John Style	1541
Oliv. Grene	1417	Edw. Ball	1558
Will. Seyton	1437	Hugo Lloyde	1608
Joh. Frost	1442	Wm. Becher	1638
Will. Freke		Will. Lloyd	1648
Ric. Stacy	1443	Will. Friend	1720

TWO MEDIETIES UNITED, JUNE 25, 1747.

Sir Andrew St. John	1756	Henry Ryder Knapp	1795
Tho. Rennell	1770	Wm. Lathman Batley	1817

^d Nicholas Pyel of Irthlingborough presented John Fox in 1400.

GREAT ADDINGTON.

RECTORY.

All Saints.

DEANERY

PATRON,

OF

REV. J. TYLEY.

HIGHAM FERRERS.

HUNDRED OF HUXLOW.



THE SOUTH PORCH, GREAT ADDINGTON.

THE Church of Great Addington consists of Nave, north and south Aisles, Chancel, north Vestry and south Porch.

Exterior.

TOWER.—The singularly beautiful Decorated Tower is by far the most remarkable feature of this Church. It is of three stories, with





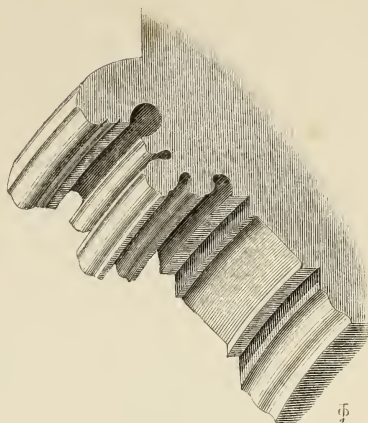
F. Mackenzie del. from a sketch by the Rev. C. A. Poole.

J. H. Le Keux.

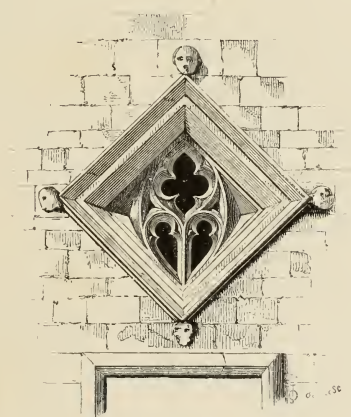
GREAT ADDINGTON CHURCH NORTH HAMPS.

Published by J. H. Parker. Oxford. 1846.

buttresses, of good projection, set on diagonally, dying at the bottom of the Belfry story. The west door has three suites of good mouldings, besides the dripstone, which is separated from the plane of the arch by a deep hollow. Above the door is a niche for a figure, over which the first stringcourse is carried by two risings. The second story is pierced with a lozenge-shaped window, filled with Decorated tracery of somewhat late character,

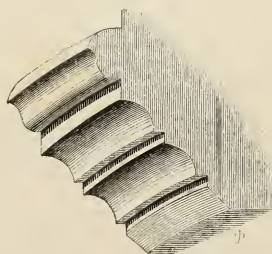


Section of arch of West Doorway.



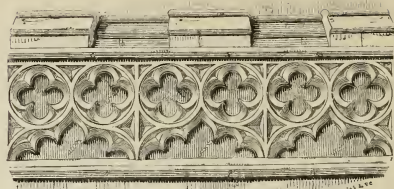
LOZENGE WINDOW IN THE TOWER.

of which the leading lines form a *vesica piscis*. The Belfry windows are of the ordinary Decorated two-light quatrefoiled character, but with better mouldings than usually occupy the same relative position in a small Tower. The panelling beneath the battlement is of a singular and elegant form (see woodcut next page) with a



Section of arch of Belfry Window.

low parapet; upon this course the original Tower probably concluded, but a crenellated parapet has been added, pierced with cross-oylets. The lower story of the south side of the Tower has a lozenge like that before men-



Panelled Band on the Tower.

tioned, but with less elaborate foliations, and in the second story is a two-light quatrefoiled window under an ogeed dripstone. The north side has but one narrow light in the second story.

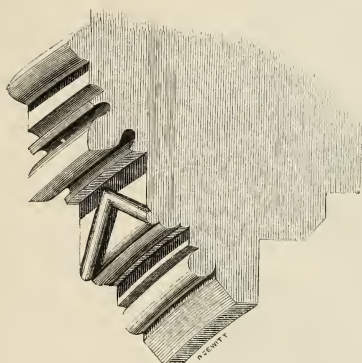
The height of the Tower to the top of the battlements is fifty-three feet. There are four bells, but not of a date to give interest to the inscriptions.

NORTH AISLE AND VESTRY.—At the west end of the north Aisle is a square two-light Perpendicular window. The north wall has three two-light Decorated windows, also square-headed. The door is round-headed but clearly Decorated, the dripstone being the roll-moulding terminating in heads: the doorway itself has no moulding, but a plain chamfer. The Vestry is a continuation of the Aisle, but of less depth and height.

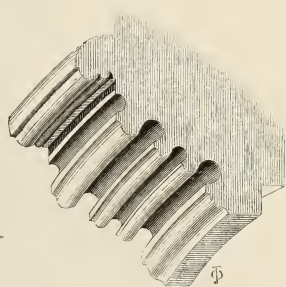
CHANCEL AND SOUTH AISLE.—The east window of the Chancel is Perpendicular, under a four-centred arch, of three five-foiled lights, with the usual trefoiled abatements. The dripstone terminates in heads. The two long square-headed windows in the south Chancel are Perpendicular, as are also the east and west windows in the south Aisle. The south wall of the south Aisle has two original Decorated windows, that to the west of the Porch of a character something earlier than the other; as is very often the case, even where, as in the present instance, there is no reason to suspect any variation in the dates. One great square-headed window has been inserted much to the disadvantage of the exterior effect, and to the partial destruction of a monumental recess within.

PORCH.—Although the outer doorway of the Porch is round-headed, and enriched with the chevron moulding, so as to have at

first sight a Norman aspect, yet on more minute inspection we are disposed to call it Early English, the mouldings being decidedly of that style. The prevalence of round arches in the Early English of this district has been already noticed by Mr. Petit in his account of Woodford Church; and the chevron occurs sometimes even in Decorated work, as in the niche at Dorchester, figured at page 20 of this volume.



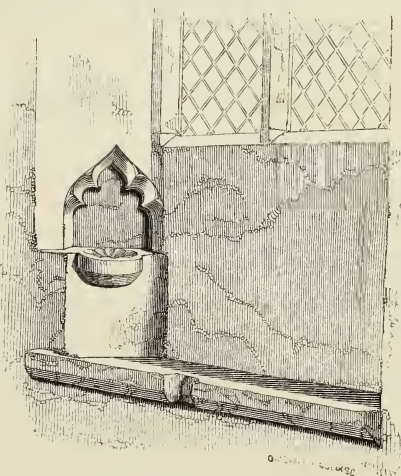
Section of arch of outer Doorway of Porch



Section of arch of inner Doorway.

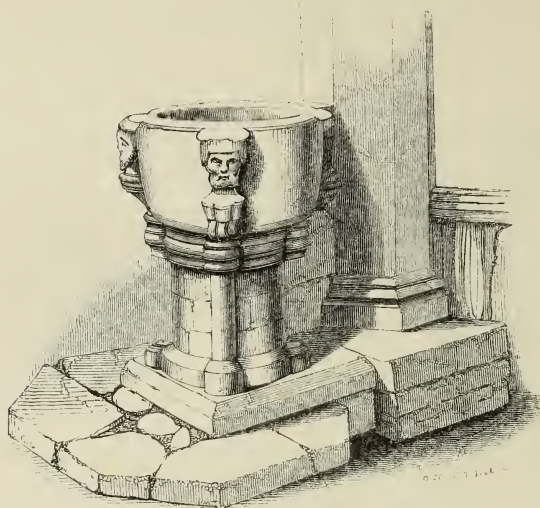
Interior.

THE inner doorway of the Porch is of the same date with the Tower, to which also the sepulchral recess in the south Aisle must be referred, and also all the pillars on the south side, and all but one on the north. This last is of a quatrefoil section, and with fair Early English cap and base. The Chancel-arch is Early English of two chamfered orders, and a stringcourse along the south side is of the same date. The sill of the south-east window is brought down so low as to form a seat for the Priest; and at the side, in the jamb, a piscina under a cinque foiled niche is introduced.



Piscina and Sedilia in Chancel.

The Font, which stands against the pillar within the south door, is Early English, with shafts attached to a round stem, and the basin ornamented with heads and corbels in a singular and unusual manner.



THE FONT, GREAT ADDINGTON.

The Vestry is entered by an original Decorated door, and a hagioscope (a mere long narrow slip) looking from the Vestry pierces the wall.

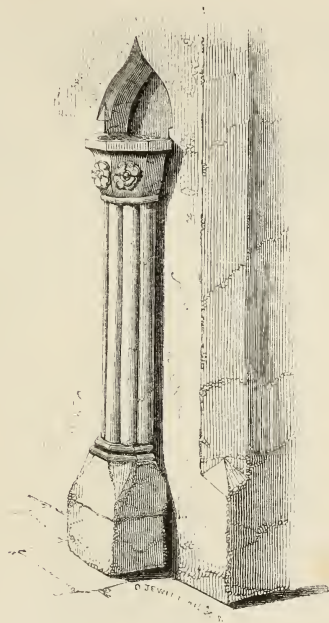
The Tower-arch is unhappily closed. The stairs of the rood-loft are blocked up, but two little trefoil-headed windows remain, opening into the south Aisle.

There are some remains of a poor late parclose in the north Aisle, and in several parts of the Church, old wood panelling, which retains the original painting, is worked up into puses. It is plain also that the walls have been in many places adorned in distemper, though none is at present laid bare.

There are several good open benches of late Perpendicular work. The roofs are all of low pitch and very poor.

The last bay, eastward, of the north Aisle is a chantry, separated from the Aisle by an arch of two chamfered orders, and in the

south-east angle is a bracket, and a piscina in the form of a pillar attached to the wall, with an octagonal capital ornamented with a



PISCINA IN CHANTRY.

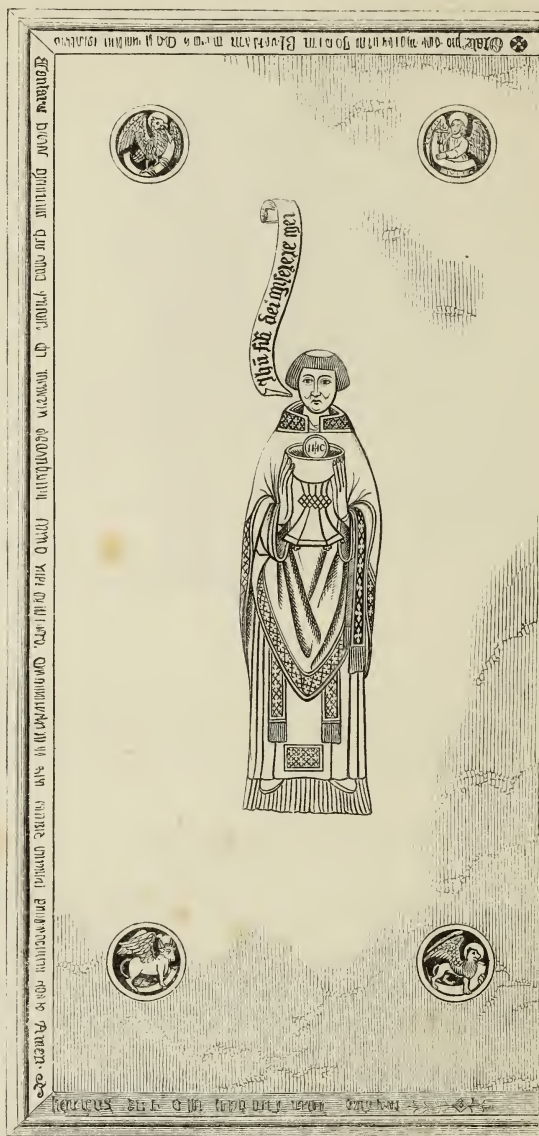
rose on each face. The water-drain, on the top of the capital, is under a slight canopy. The history of this chantry is best collected from the description of the following

Monuments.

UNDER a sepulchral recess, towards the east end of the north Aisle, is a recumbent effigy in white marble of a man in armour, his head resting on a cushion. The head is uncovered. A collar of SS is clasped on his breast with a rose. He wears a belt, with a dagger suspended to it at his right side. His hands are joined in prayer, and his feet rest on a collared beast.

Over this monument, but in modern character, is the following inscription; “Here under lieth the body of Henry Vere who died in the year of K. Henry VIII., and left behind him three daughters, coheirs, the eldest, Elizabeth, was married to John Lord Mordant, first Baronet of this kingdom.”

This inscription is imperfect. It not only omits the year of the death of Henry Vere, but it does not mention that he was the founder of the Chantry in which he is buried. This additional information

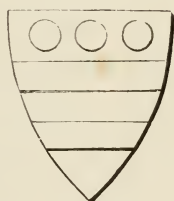


is supplied by a brass on a raised slab of black marble, which formerly stood in the same Chantry, but now at the north side of the Altar. It is remarkably perfect, and worthy of notice as an elegant though

late specimen of this kind of monument. It represents a priest habited in alb, stole, and chasuble, with the maniple over his left arm, and supporting in both hands a chalice, in which is a wafer bearing the sacred monogram I. H. C. On a label issuing from his mouth are the words *Filii Dei miserere mei*. The evangelistic symbols are on four detached circles of brass, at the four corners, and around the verge of the slab, on a brass fillet set within the moulding, is the following inscription;—*Orate pro aīe Magistri Johis Bloxam primi Capellani istius cantarie beate Marie, qui obiit quinto die Decembris, Anno Xii Millmo quingentesimo XX cujus anime propicietur Deus Amen. Henricus Vere erat fundator istius cantarie^a.*

There are a few scattered remains of glass; the Virgin and Child in the east window of the south Aisle is more entire than any other device. The following arms also occur :

In the Chantry window *quarterly, first and fourth argent on a bend azure three lozenges (?) or : second and third arg. a cross gules^b*. In the east window of the Chancel, but apparently brought thither from some other place, *Argent, two bars gules, in chief three torteaux* : (Wake.) On a monument is the following coat, *Sable, on a fess or, between three cinquefoils Argent, two mullets pierced of the field* : (Lamb.)



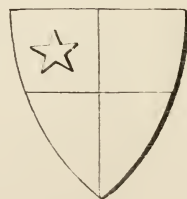
Wake.

There are certain lands the profits of which are applied to the repairs of the Church.

^a Of the endowment of this Chantry, and other matters not collected from these monuments, Bridges informs us that it was endowed with lands to the yearly value of £6. by Henry Vere, for a priest to sing for ever for himself and his ancestors. By his last will he likewise directs his lands and tenements at Sywell to be sold, and with the produce to purchase as much as his executors could for his Chantry. In 1535, 26 Hen. VIII., the stipend of £6. was paid by the convent of St. Andrew in Northampton. In his last will he gives this order about his monument : “ Item I will that my towmbe be made in our Lady

Chapell with a voute in the wall of alabaster, and a tombe of the same with a pictour embosyd on it.” &c.

^b Bridges gives also *Argent a cross gules impaling sable, three marigolds or*. None of these coats seem connected with the founder of the Chantry, who would bear *quarterly gules and or, in the first quarter a mullet, argent*.



Bloxam.

Architectural History.

NO part of the present fabric reaches back to the first Church of which there is mention, for Wolnot, steward of the household to Witlaf, king of Mercia, gave the advowson of the Church of Adyngton to the Abbey of Croyland, which grant was confirmed by the king A.D. 833. The Porch and the Chancel, together with the Font, and one north Pier, are Early English, so that we may infer that in the thirteenth century the Church was at least partially rebuilt, and consisted then, as now, of Nave, Aisles and Chancel. To these was added (about 1350) the Tower, which is Decorated, and the south Aisle, as it now stands, and the Decorated portions of the north Aisle. The general character of the Chancel is now Perpendicular, from the insertion of windows; and the clerestory and parapet throughout, even the battlements on the Tower, are to be referred to the same style. All these changes in the structure, from the Early English to the late Perpendicular of the north Chantry, were effected during the occupancy of the Veres: but perhaps the Decorated portions are to be referred to the Abbey of Croyland, the western door being generally indicative of some connexion with a monastic body. In the same way the western doorway of Little Addington, to be mentioned presently, is doubtless a vestige of the interest of the Abbot and brethren of Sulby in that Church.

INCUMBENTS OF GREAT ADDINGTON AND TIME OF INSTITUTION.

Simon de Braytoft	1238	Will. Cockland	1509
Bartholomeus		Christoph. Backhouse	1541
Tho. de Pikworth	1284	Christ. Bacchus	1558
Joh. Coleman	1293	Tho. Coxe	1578
Joh. Aucon, <i>occ.</i>	1398	Will. Noke	1640
Rob. Guy	1401	Josias Hall	1649
Joh. Spenser	1404	Rob. Smith	1692
Alex. Denny, <i>al.</i> Snayth		Robert Lambe, B.A.	1755
Ric. Forester	1432	Robert Lambe	1757
Rad. Mertell	1448	John Bettinson, M.A.	1767
Alex. Craplace	1459	Edward Tyley	1778
Hen. Goodfellowe	1469	James Smyth	1784
Rob. Grymston	1477	James Tyley, B.A.	1789
Joh. Obyns	1478	Richard Etough, D.D.	1831
Tho. Thornton	1484	James Tyley, B.A.	1832
Joh. Wyseberd	1503		

The advowson was in the Abbey of Croyland until the suppression of monasteries.



LITTLE ADDINGTON CHURCH.

Published by J.H. Parker, Oxford, 1846

LITTLE ADDINGTON.

VICARAGE.

St. Mary the Virgin.

DEANERY

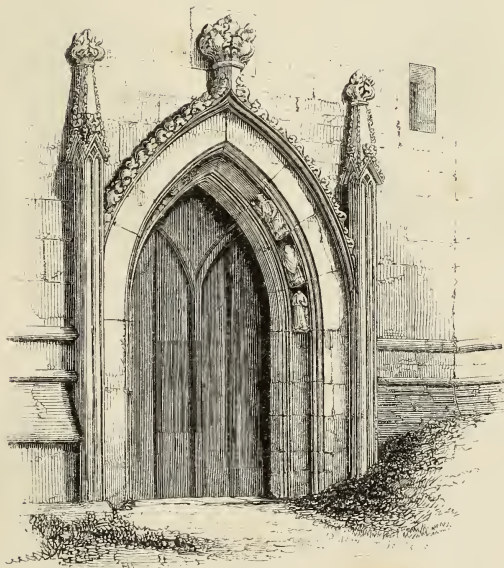
PATRON,

OF

G. CAPRON, ESQ.

HIGHAM FERRERS.

HUNDRED OF HUXLOW.



WEST DOOR.

THE ground-plan comprises Nave, north and south Aisles, north and south Porches, (over the former of which is a Parvise, now blocked up and not accessible,) and west Tower and Spire, engaged in the last bay of the Aisle, on either side.

Exterior.

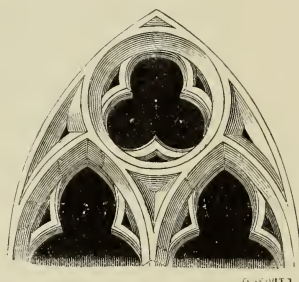
TOWER AND SPIRE.—The Tower is of three stories, supported by pairs of buttresses, which die under the Belfry story. The lower stage is occupied by a very rich door with figures, most of which have utterly perished, in a wide casement or cavetto, running round

the jambs and arch, the whole flanked with pinnaced buttresses, and surmounted by an ogeed and crocketed hood-moulding. The window in the second story is a two-light window, with the flowing tracery of fully-developed Decorated, the hood, which is of the scroll-moulding, terminating in heads. The Belfry story is somewhat recessed from the surface of the lower walls, except at the angles. The windows are all of two lights, and the tracery, which is earlier



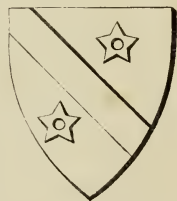
NORTH WINDOW OF BELFRY

in character than the jambs, has been taken most probably from some other part of the Church at the erection of the Tower: the east and west have the very usual Decorated quatrefoil in the head: the north is of geometrical character, with trefoiled lights, and a quatrefoil in a circle in the head: the south, the tracery of which still retains the groove for glazing, has trefoiled lights, the cusps of that peculiar character which usually indicates the transition from Early English to Decorated, and a trefoil in a circle in the head, of the same very early character. A series of four-leaved flowers runs in a casement in the jambs of all these windows. Over the centre of the west window is the figure of a boy holding a book.



South Window of Belfry

On the north and west side is a shield with the arms of Pyel, viz., *a bend between two mullets pierced*.







F. MacKenzie from sketches by O. Jencks.

J.H. Le Kew.

LITTLE ADDINGTON CHURCH.

[THE GALLERIES & PEWS REMOVED.]

Published by J.H. Parker, Oxford, 1847.

The parapet rests on heads, has gurgoyles at the corners, and a series of quatrefoils on three (viz., the south, east, and west) sides, and is embattled. The pinnacles have been recently restored, but in very bad taste. The Spire is Decorated throughout.

NORTH AISLE AND PORCH.—The north Aisle is early Decorated in original character, but the east and north-east windows are late Perpendicular insertions, (temp. Henry VI.) The north Porch is early Decorated, with a groined Roof, over which is the Parvise of later date, now blocked up.

CHANCEL.—The Chancel has been sadly curtailed in height and length, but a very good Decorated two-light window, with complex jamb mouldings, and a roll hood-moulding, terminating in heads, is inserted in the east wall. This window probably occupied some less important place in the original Chancel. The Priest's door is very low; and a trefoiled lychnoscopic window is blocked up beneath the transom and glazed above.

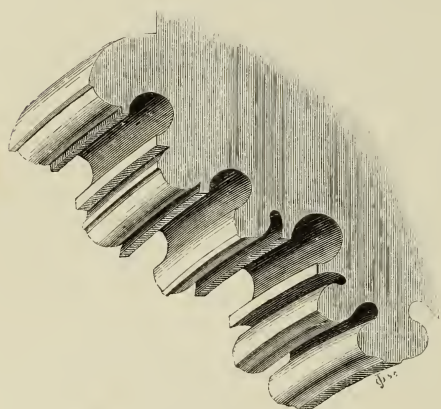
SOUTH AISLE AND PORCH.—The south Aisle is of the same date with the north Aisle, in its original character, but the south-east window has been replaced by a larger and far more elaborate one of three lights, and reticulated tracery, of two orders of mouldings. The south Porch is late Decorated, but the inner door is of a very early type, having two jamb shafts in square recesses, with two suites of mouldings answering to them in the arch, and notch-head terminations to the dripstone; all indicating as early a date as can be included in the Decorated style.

CLERESTORY.—The Clerestory is of three square-headed Decorated windows of two lights, and notch-head terminations to the labels. The under moulding of the parapet is carried round the spouts.

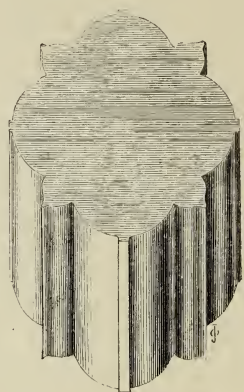
Interior.

THE first impression on entering the Church is due to the beauty of the Nave-piers and Arches. The section of the north Piers is a square with semicircles attached to the sides, leaving the angles

free. That of the south Piers is more complicated, and very elegant ; it is of four segments of a circle each enriched with a fillet, alternating with four pointed bowtels. The arches, which are three on each side, have good early Decorated mouldings ; the hoods, which are of a bold roll moulding, commence at the west with a crowned head, and are carried over each arch, both in the Nave and on the Aisles.



SECTION OF ARCH



SECTION OF SOUTH PILLAR.

The south respond at the east end is richly foliated.

The Chancel-arch, (which however is wholly blocked up,) springs from Decorated brackets, supported by half figures ; and the Chancel roof is lowered to such excess that the east window, small as it is, loses its pointed head.

The Rood-screen remains, but there is no other ancient wood-work.

The Tower-arch, which is lofty, of four chamfered orders, is filled up with boarding and galleries ; and the north and south arches of the Tower are also blocked up, the last bay of the south Aisle having being used as a School, and that of the north Aisle as a Vestry. This total shutting out of the Tower from the Nave is the more to be regretted, because a peculiarity in the Church is thus converted into a defect, whereas it might have been a beauty of infrequent occurrence. The Font is late Perpendicular ; what appears

to be the bason of a font, coeval with the earliest part of the Church, is thrown aside among the rubbish at the base of the Tower.

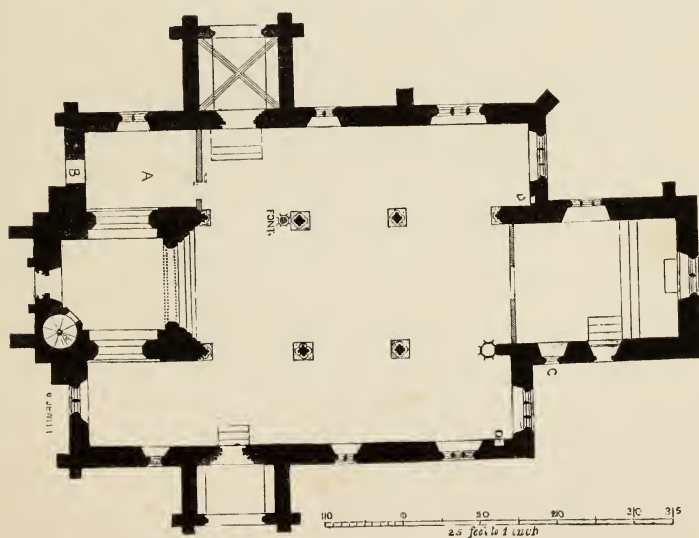
There is a hood which covered a Piscina, and a bracket, at the east end of the south Aisle, and a Piscina in the north Aisle, indicating the existence of Chantry altars. There can be little doubt that the Altar in the south Aisle was erected at the same time that the window adjoining was enlarged and enriched, in which case its date will be about the middle of the fourteenth century.

The Roofs are of open wood, but poor and of low pitch; the mouldings of the principal timbers, where they remain, are Decorated.

As in most of the Churches in this district, there is a great difference between the level of the north and south sides. In this case the inner door of the south Porch is eight steps higher than that of the north.

A little Decorated stained glass remains in the north Clerestory.

There are no monumental remains of any interest, and the only heraldic memorial occurs on a brass plate in the Chancel, *Paly of six, on a bend three quatrefoils slipped*, for Saunderson.



PLAN OF LITTLE ADDINGTON CHURCH.

Architectural History.

HE very early type of the south door, and of some of the windows in both Aisles, together with those now in the Belfry, which must have previously occupied some other place, obliges us to refer this Church to the last quarter of the thirteenth century. The Tower is something later, and it is appropriated with some certainty to Pyel, the founder of the college in the Church of Irthlingborough, whose interest in this neighbourhood commenced in the year 1354^a. The south-east window of the south Aisle is also of the time of Pyel, as well as the ancient Chancel, if we rightly infer that the present east window was a part of it. The Clerestory was added earlier than usual, and the last change is the insertion of two late windows at the east end of the north Aisle, at the time probably of the endowment of a Chantry there, and the erection of the room over the north Porch, for the accommodation of the Chantry priest.

The first recorded possessors of the manor of Addington were the Watervilles, who held it, at the time of the Conqueror's survey, under the abbey of Burgh, and from whom it was anciently called Addington Waterville. Before the 28th Edward I., the Abbey of Sulby had attained considerable property in Addington, and at this date they acquired, in addition, the rights of the Abbey of Burgh, in this manor. Every part of the Church therefore was erected while the Abbey of Sulby had possessions here, and the greatest portion while they held the seniory, and the advowson: and it is worthy of note that Robert Goodall, the last Abbot of that house, was Vicar here from April 1512, to December 1513, his successor, William Hanwell, being the last Vicar presented by the Abbey.

When the Chancel was reduced to its present meagre scale, does not appear.

^a See the following History of St. Peter's, Irthlingborough.

INCUMBENTS OF LITTLE ADDINGTON, AND TIME
OF INSTITUTION.

Nic. de Stanford	1224	Joh. Gryssingham	1445
Joh. de Copthanford	1234	Joh. Couper	1446
Lawrence de Haverberge.		Tho. York	1452
Rob. de Frekeham	1265	Hen. Geffus	1445
Tho. de Museley	1273	Will. Cornewall.	
Will. de Stanewyk	1281	Joh. Garnon	1461
Nic. de Mousele.		Rad. Swyneshede.	
Joh. de Guthmundele	1315	Joh. Coke	1491
Joh. de Kybbeworth	1317	Ric. Makan	1494
Robertus.		Joh. Balshaa	1498
Tho. de Affordeby	1349	Rob. Goodale	1512
Will. de Burton Noveray	1359	Will. Hanwell	1513
Will. Writh	1361	Will. Smyth	1544
Will. Noveroy	1368	Will. Bradshaw	1561
Hen. Gamyll de Bothby	1374	Ric. Pooley	1591
Ric. Broune	1405	Laurent Sanderson	1646
Joh. Bray	1411	Nathan Hewson	1692
Tho. Lambard	1415	Ric. Crashawe	1719
Will. Shille.		Anthony Sanderson, S.T.P. . . .	1720
Tho. Porter	1422	John Sanderson, B.A. . . .	1737
Will. Hill.		William Sanderson, B.A. . . .	1770
Joh. Lylyford	1435	Tho. Sanderson, L.L.B. . . .	1813

The advowson was in the Abbey of Sulby until the dissolution of monasteries.

G. A. P.

IRTHLINGBOROUGH.

RECTORY.

St. Peter's.

DEANERY

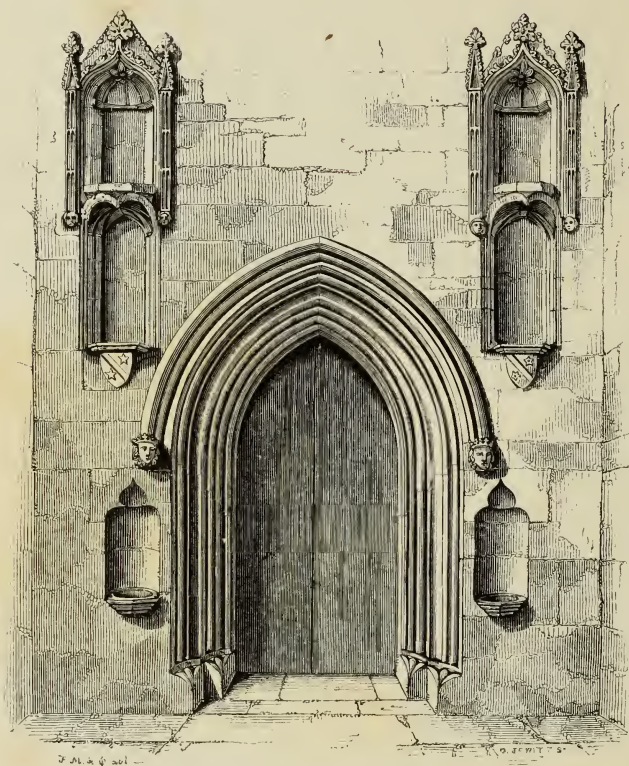
PATRON,

OF

THE EARL FITZWILLIAM.

HIGHAM FERRERS.

HUNDRED OF HUXLOW.



THE WEST DOOR.

THE Church of St. Peter at Irtlingborough, formerly, like its neighbour at Higham Ferrers, Collegiate, is perhaps a more remarkable, though hardly so beautiful an object as that stately structure. Like Higham, the main portion of the fabric was erected while the Church was merely parochial, though the building received very considerable alterations and additions at the time of the institution of the Collegiate Chapter. It consists of a Quire or Chancel with Aisles, a Nave with Aisles, north and south Transepts, and western Porch, connected with which last, at



F Mackenzie

J.H. Le Keux

THE TOWER OF ST. MARY'S CHURCH, BIRMINGHAM

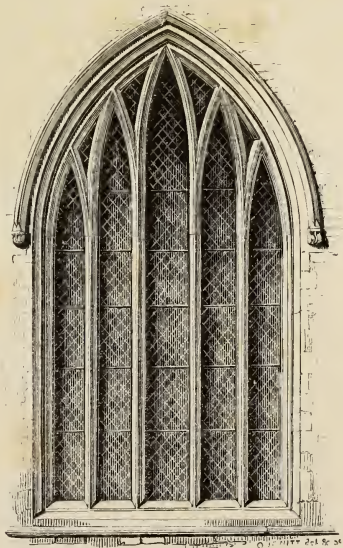


a little distance to the west, stands the most remarkable feature of the Church, the detached Tower or Campanile, with its lofty octagon.

Exterior.

As the most usual approach is from the east, and the position of the Campanile hinders the west Front from being a prominent portion of the structure, it will be more convenient to commence the description of the external features of the Church with the Quire and its appurtenances, and proceed westward.

QUIRE.—The Quire is large, consisting of four bays. The east front is formed by the end of the Quire only, as the Aisles do not extend beyond the three western bays, the Sacrarium being thus marked in the construction. It is of great height in proportion to its breadth; the roof is at present of a low pitch, and furnished with an embattled parapet, which is continued over the gable: the battlements are of very slight elevation in proportion to the embrasures. The original high pitch may, however, be distinctly traced on the east wall; the alteration was evidently made to introduce a Clerestory, and that, as at Higham, at an earlier period than is usually assigned to such changes; the Clerestory windows, four on each side, being Decorated, though certainly late in the style. They are square-headed, of three trefoiled ogee lights; the labels terminate in blocks, probably intended for subsequent carving; like most of the windows in this part of the Church, their jambs and mullions are formed of plain hollow chamfers. The east end has two buttresses continuous with the eastern wall, and gurgoyles at the angles. The east window is large, of Early Decorated character, consisting of five lights under a single arch

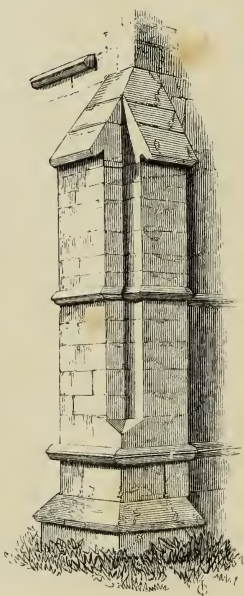


THE EAST WINDOW

without tracery; the label terminates in notch-heads. Below is a plain string, continued round the buttresses, and under the single window below the Clerestory, in the Sacrarium, which is of two lights, with the mullion simply branching into the arch.

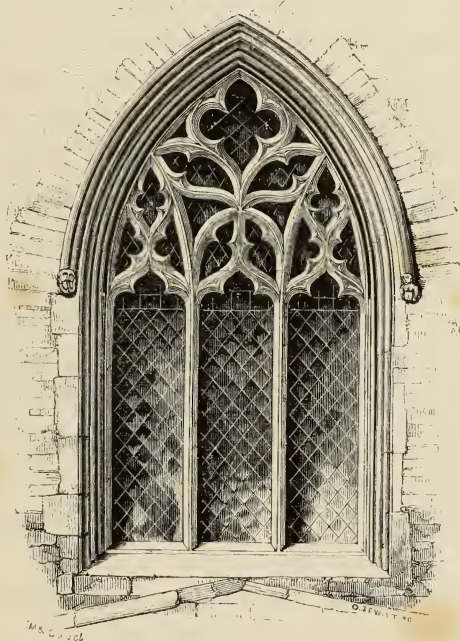
SOUTH AISLE OF QUIRE.—At the east end there is at present no window, although there are traces of one having been blocked up. Near the angle with the Quire is a small buttress, crossed by two strings. Two strings of Early English character are continued with some variety in form, size, and height throughout the south side of the Church, being cut through, when necessary, by the windows. Of these in this Aisle, there are two similar to that already mentioned in the Sacrarium. The angular buttresses are of singular design, being low, of one stage only, and united at the basement-moulding by a kind of stopped chamfer; at about the centre of the height they are crossed by one of the strings just mentioned. There is also a plain buttress of two stages between the windows. In the western bay is a plain doorway, now blocked; its label is formed by one of the strings. This Aisle has a lean-to roof covered with lead, but no parapet, except at the east end.

SOUTH TRANSEPT.—The Transepts project only from the Aisles, and are about the same height; the Clerestory of the Nave and Quire continuing uninterruptedly above; so that nearly all cruciform effect is lost, the Transepts sinking into mere appendages to the Aisles. Indeed their title to the name of Transepts may be doubted, as they do not form a regular cross, their walls not being in a line with each other, but with the southern one most to the west. The south Transept has a low gable to the south, and has a parapet throughout; there are buttresses at the angles continued from the east and west walls. The Early string is continued along the east wall, but is cut through by a window similar



Double Buttress at the angle.

to those already described, but the mouldings of the label, jambs, and mullion are more complicated, and it seems to have been originally furnished with tracery. In the south front is a Decorated window of three lights, the tracery reticulated and quatrefoiled; the face of the mullions and tracery bars is very flat; the arch is slightly ogeed. The label of this window is returned at right angles, and a string in continuation of it, of nearly the same section, is carried along the whole front, and also along the west wall, till it meets the window of that side, which is a very long lancet, with the lower part blocked up; the jamb has a single remarkably bold hollow chamfer.



THE WEST WINDOW.

NAVE.—This part of the Church is a very little higher and wider than the Quire; it is embattled^a at the sides, but not over the west gable, which is of low pitch; the high gable, however, antecedent to the erection of the Clerestory, may be distinctly seen

^a On one of the battlements on the north side is carved the figure of a rose.

over the west window. The Clerestory windows are four in number, late Perpendicular, with very depressed arches; they have three foliated lights, but without tracery. The west window ranges with them, and is of a pattern not uncommon in this county, being late Decorated, of three lights, subarcuated, with very graceful Flowing tracery. Its unusually lofty position is owing to the large western porch to be presently mentioned, which connects the Church with the Campanile and the Collegiate buildings. Over the eastern gable are the remains of a sancte-bell cot, which appears entire in the print given in Bridges' Northamptonshire.

SOUTH AISLE.—The south Aisle of the Nave has a lean-to roof, with a parapet. The string continued from the Quire Aisle runs along it for some distance, till it breaks near to what seem to be the marks of a blocked doorway. The Aisle is lighted to the south by a square-headed Decorated window of three lights, with tracery similar to that in the south Transept, but the jambs are more richly moulded. The terminations of the hood-mouldings are monsters, with the ends of the moulding in their mouths. The west window corresponds in style with the great east window, having three lights similarly grouped under a single arch. At the south-west angle of this Aisle is a very curious fragment, the spring of a well-moulded Decorated arch, nearly the full height of the Aisle; and below it, with a part of the same moulding continued down it, what seems to have been a door jamb. This must have been connected with some part of the Collegiate buildings; yet it is difficult to conceive what can have been its purpose. The height would suggest a gateway, the smaller jamb below indicating the place of the little gate, or hatch, almost always occurring at the side of the greater gate, and generally under the same arch; yet this seems a very singular position for a gateway with reference to the Church and the other buildings^b.

NORTH AISLE.—This Aisle has also a lean-to roof, but no parapet except at the west end. The ground rises very much here, so that the wall is remarkably low. In the west wall, which is not

^b Is not the porch the entrance to the College as well as to the Church, and the room over it the porter's lodge?

in a line with those of the Nave and south Aisle, is a square-headed window of four lights, late Decorated, and perhaps manifesting in its tracery a slight inclination to Perpendicular. There are no buttresses on the north side, but a well-moulded Decorated doorway now blocked up, over which may be traced the outer order of the jamb of a contemporaneous window, in which a sort of square panel is inserted; beyond is a Debased window of three lights, and farther still to the east one of Decorated character, of two lights under a square head.

NORTH TRANSEPT.—The north Transept rises a little above the level of the Aisle; it has a low roof with a parapet, but the north front has a somewhat higher gable standing free. Below it is a three-lighted window, similar to that at the west end of the south Aisle. At the angles are very small low diagonal buttresses, from which a string runs along the east and north walls; on the west it is returned at right angles, and stops abruptly at about half the length of the wall. This Transept has no window to the east.

NORTH AISLE OF QUIRE.—This Aisle, which does not extend quite so far eastward as that on the south side, has a lean-to roof, but the height of the wall diminishes gradually toward the east in a very singular manner. The parapet, which at the east end is not so high as in the remainder of the Aisle, is adorned with quatrefoiled circles containing small blank shields. This ornament however is occasionally interrupted, and the two eastern panels have, instead of the quatrefoils, shields of arms, which are given in Bridges, *a fess crenellè between three crescents, impaling a sinister bend lozengé*. But of this bearing the sinister side only is at present intelligible, the dexter being nearly effaced. The east window of this Aisle resembles those in the south side of the Quire. The only window to the north, which, if any reliance is to be placed on the print in Bridges, was of two lights with a quatrefoil in the head, has been turned into a doorway, and a low segmental arch with a keystone substituted for the original head; the jamb however remains, consisting, like so many others in the Church, of a hollow chamfer. The arch of a blocked up window may also be traced in the north wall of the Sacarium.

CAMPANILE, PORCH, ETC.—The Campanile and the remnants of the Collegiate buildings are so closely connected with the Church that they can hardly be separated from the description of its exterior. A large late Decorated Porch occupies nearly the whole west end of the Nave, having four doorways opening to the cardinal points; they have all similar mouldings with some differences in the terminations of the labels; and those to the north and south, the ornamental side of which is of course external, have plain segmental arches towards the interior of the Porch. On each side of the eastern doorway leading into the Church is a trefoiled stoup, and two niches, beneath the latter are the arms of Pyel, the Founder of the College, *a bend between two mullets pierced*^c; these last are each of two stages with groined canopies, of which the latter have more elaborate jambs, and are more richly crock-etted, with pinnacles on each side springing from heads on a level with the spring of the lower canopies: the statues have completely disappeared. Over the western doorway is also a trefoiled niche with panelled buttresses and grotesque heads below. This has evidently been intended for a lamp-niche, the opening or chimney being on the other side of the wall, where it opened into a room, the marks of the floor of which may still be seen. This niche was originally higher, and lowered when the present flat ceiling of the Porch was inserted. The outer roof is tiled, and at present of rather high pitch, but hipped to the east, so as not to interfere with the west window of the Church. Under this window may, however, still be traced the marks of the original roof, which was of very low pitch. The Porch is at present lighted by a modern pointed window on each side, but traces of several square-headed windows may be seen in the south wall, one of which still retains its label^d.

The western doorway of the Porch opens into a building joining on to the Campanile; the south side of this is nearly the height of the Church, and has in it a lofty arch of construction. In the lower part of a large buttress of three stages on the west side is

^c See ante, p. 104.

^d There was a chamber over the porch, with a fire-place, and it was inhabited by a poor

man within the memory of man. The same room was used for a school. The whole was removed about three years ago.

what at first sight appears to be a similar arch on a much smaller scale. In reality, however, this buttress is only a continuation of the west wall of the Porch, and by entering within the building to which the western door leads, it will be seen that it is a complete arch, yet it does not go through the whole thickness of the wall. Just above is a narrow window, similar to two on the north side of this very perplexing fragment, and one on the east blocked by the roof of the Porch.

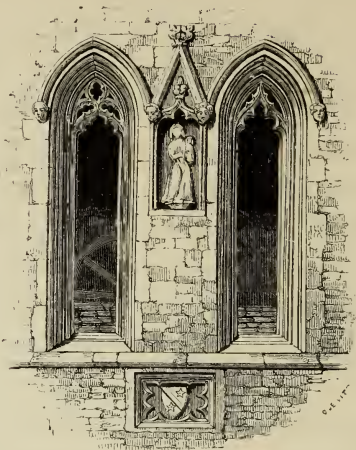
The singular and striking, if not beautiful, Campanile, forms from its commanding height a conspicuous object in the surrounding landscape, although when seen from positions where the body of the Church is not visible, its appearance is not perfectly ecclesiastical, resembling rather a turret of some magnificent mansion. It consists of a square tower of four stages, two of which rise above the Church, crowned by an octagon of two stages, finished with a pointed roof or low spire of lead. The^f whole is of late Decorated style, and its date is ascertained by the arms of Pyel being displayed in several places. The three lower stages of the square tower are supported at the angles by buttresses standing a little apart on each side the corner. The main portion of the Belfry stage recedes a little from the plane of the lower part, leaving, as is so often the case, a kind of flat square turret or pilaster at the angle; these are chamfered off at the parapet, which is embattled, into quasi-octagonal pinnacles, which possibly have been broken off. The three lower stages are divided by strings continued under the two lower sets-off of the buttresses. The windows in this part of the tower, are, without exception, single lancets; of these in the upper stage there is one in the north, south, and west faces, with the Founder's arms over them. That to the west is less completely blocked than the rest, and has plainly been cinquefoiled. The middle stage has lancets to the north and west, the lowest to the west only, but in

^e Similarly the detached Campanile of New College, Oxford, joining on to the city wall, has a half military character about it.

^f The writer of the present account sees no reason to doubt this, and he is confirmed herein by several competent judges. It is however

fair to mention that others equally competent, including several of the Editors, consider the square Tower to be of Early English date, supposing of course the tracery to be inserted in the lancet windows contemporary with the addition of the octagon.

the north face there is a square-headed window, set on one side toward the east. The Belfry windows are double, but are likewise single lancets, furnished, however, with Flowing tracery in the head ; between each pair is a trefoiled niche under a high pediment ; on the north and south sides the statues are only mutilated, on the others completely destroyed. The buttresses^g on the south side are new, and but feeble imitations of the elder work ; a vast buttress has also been built against the eastern face as high as the Belfry



BELFRY WINDOWS.

windows, concealing the entrance to the Campanile and whatever windows may have been on that side. The Campanile had previously been in a somewhat dangerous state, which had been increased by opening a small doorway in the south wall without even turning an arch. Till that time it would seem that there was no access to the Tower except through the Porch. The Tower still leans very perceptibly to the south-east.

The two stages of the octagon are divided by a string ; in the lower one, six of the eight faces have a single-light window trefoiled with a square head, but in the north-west is a mere square light without tracery and much smaller, while the western face is blank. In the subordinate faces are small doorways, of the square-headed trefoil form, opening on to the parapet of the square tower ; and in the south face is a small square-headed opening below the window. The upper stage has in each face a square-headed window of three trefoiled lights with quatrefoils in the head. Above these is a corbel-table immediately below the parapet which is somewhat recessed, and is adorned with a battlement pierced with cruciform loop-holes.

^g There seems room to doubt whether there were originally any buttresses at the south-

west angle, and whether the great arch of construction did not supply their place.

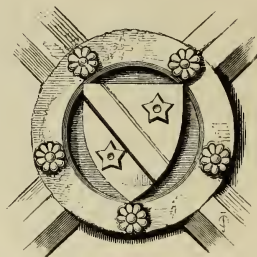
The^h interior of the Campanile is well deserving of examination as it affords sufficient evidence that, extraordinary as it may seem, the octagon was employed for the domestic purposes of the College, agreeing with its semi-secular appearance without, and affording a striking corroboration of the most probable explanation of the somewhat analogous round Towers in Ireland. The octagon formed internally three stories divided by floors, all of which may be distinctly traced, and of the upper one a considerable portion remains; they are connected with each other by staircases and passages formed in the thickness of the wall. The lower chamber is lighted by the square openings immediately over the parapet of the square tower; it contains a square-headed fire-place in the north wall, and an oblong recess in the east; a seam in the south wall would almost induce the opinion that the chamber had been divided by a diagonal partition. The second chamber has no fire-place; but in the third is one similar to that in the lower story. The large square-headed windows of this stage are only partially open for light, assuming within the form of trefoiled lights with a deep splay, and square head with concave shoulders. It is however a singular fact that they shew no signs of having been glazed, which agrees with the other proofs of these rooms having been used for domestic purposes: it being generally found that in domestic buildings the casements were moveable, the hooks on which they were hung, or the pin-holes by which they were fastened to the wall frequently remaining. From this story an ordinary stone staircase, not a newel, leads to the top of the Tower. It should be remarked that the cardinal faces of the octagon are within uninterrupted continuations of the walls of the square Tower, and the others are supported on squinches, like a spire.

To the north-east of the Campanile are three SUBTERRANEAN

^h "In the window on the ground-floor of the tower the arch is formed of some very soft stone. On the inside of that arch are some grooves, evidently formed by the friction of a rope; implying that some person in a chamber on the outside—which is just above the west-

ern vault—drew a rope through that window to ring a bell. Was the bell rung to rouse the tenants of the chambers in the lantern?" Communication by the Rev. R. A. Hannaford, Rector.

CHAMBERS, the entrance to which has been recently opened. There are two vaulted rooms stretching to the north, and a third to the left of the outer one, all communicating with each other. The vaulting, which is formed of very obtuse arches, rises from corbels; in the two first chambers it is merely quadripartite, in the lateral one rather more complicated. The key-stones are respectively a rose, a shield charged with the arms of Pyel, and a head. Into the first chamber the angle of one of the buttresses of the Campanile projects, shewing these chambers to have been added since its erection. They are lighted by small apertures just above the level of the ground; in those to the north seem to have been fire-places. Indeed when the excavations were made some wood ashes were discovered, and some pipes. These chambers bear the traditional name of "old Marlom's Parlour," but no reason has been preserved for the appellation. The small square-headed windows of the crypt opening to the east are locally known as "the Cheney Holes," a designation as little intelligible.



BOSS.

CRYPT.—Under the south Transept is a Crypt, consisting of one bay of quadripartite vaulting formed of lofty arches rising from low shafts. It is approached by a passage in the thickness of the west wall, opening by a narrow door from the Aisle.

Interior.

As the Campanile is undoubtedly the main point of attraction in this Church, the interior, although handsome, and, as far as regards the mere fabric, in a tolerable state of preservation, is far from having so striking an effect as its external features, and the most remarkable details are chiefly of that kind which enter comparatively little into the architectural construction.



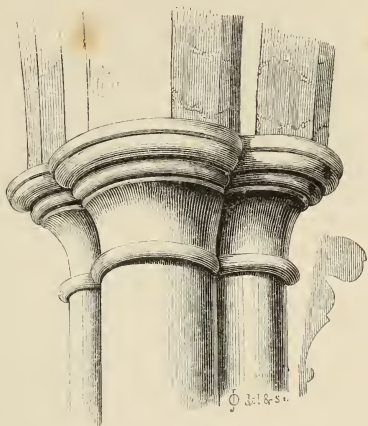
J.H. Le Peux

THE GOTHIC ARCHITECTURE OF THE THIRTEENTH CENTURY

Published by Messrs. G. & J. S. Smith, 15, Abchurch Lane, London, E.C. 4.



QUIRE.—Though the Quire is not rich in decoration and is covered with a low timber roof of no great merit, it still has, from its great height, a very good effect on the whole. It is divided from the Aisles on each side by two Early English arches of two chamfered orders with a plain label, rising from clustered columns of the quatrefoil section, with moulded capitals of no great richness, all similar, except that belonging to the north-west respond. The responds have a chamfer and a single half column attached; the bases both of piers and responds follow their shape, and are moulded with but little undercutting. The arches are filled with Perpendicular parcloses of various patterns, crowned with a crest of the Tudor flower.

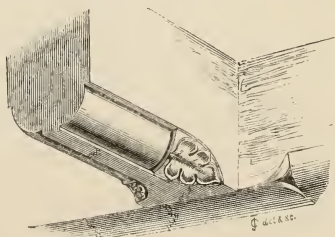


CAPITAL IN THE CHANCEL.

This Church, like Higham, retains the Collegiate arrangement of the Quire, but the stalls are less perfect and of less merit in their original design; the desks are very plain; the misereres are much mutilated, but on one of them may still be traced an angel bearing a shield. Some of the stalls on the north side have been removed; but on the south the arrangement seems complete, consisting of four stalls longitudinally and two in the return.

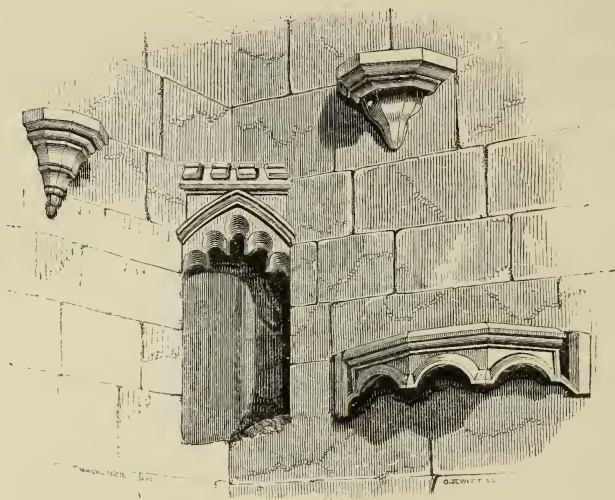
The Altar is reached by two steps; on each side is a square bracket; on the north, besides the blocked window, may be traced a square-headed doorway and a sepulchral niche similarly blocked. The Clerestory windows are under elliptical arches, the others under pointed ones. On the south side may be traced sedilia blocked up, if not a piscina.

AISLES OF QUIRE.—These have timber roofs with details, as far as they are preserved, of Decorated character; that in the south Aisle cuts off



DETAIL OF ROOF.

the blocked eastern window. The arches between these Aisles and those of the Nave correspond with those in the Quire. On the south the arch is filled by a *parclose* of late work. In this Aisle towards the north-east corner is an octagonal bracket, and below it a larger one. Across the north-east angle is a cinque-foiled "Hagioscope" with a battlement. In the south part of the



HAGIOSCOPE, &c IN THE SOUTH AISLE.

east wall is a grotesque face placed within a wreath, with fragments of Norman strings above and belowⁱ, and in the north wall is another octagonal bracket. In the north Aisle it may be remarked, as showing the great accumulation of soil on that side of the Church, that the doorway cut through the window is reached from within by a considerable flight of steps.

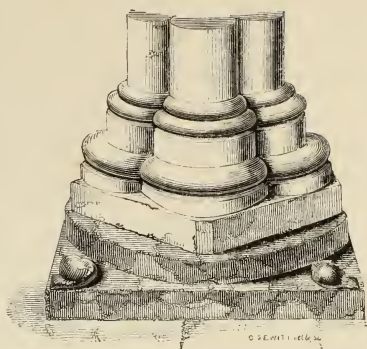
NAVE.—The Nave, like the Quire, has a low and poor timber roof. It has four arches from pillars like those in the Quire, but with capitals on the north side like the single one mentioned above, while on the south they have nearly the same members, but on a smaller scale. That these pillars supplanted earlier ones appears from the Norman plinths which still remain to their

ⁱ These were found detached, and were inserted here to preserve them about sixteen years ago.

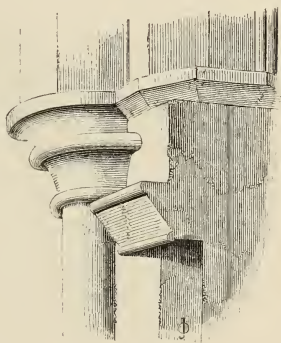
bases. On a part of the label of the western arch of the south side the tooth-ornament is carved in remarkably low relief. Near the spring of the eastern arch on the north side is a bracket. As the Transepts only project from the Aisles, the arcades are continued to the Chancel-arch without distinction. The majestick lantern, the especial glory of a cruciform Church, is here absent, no less than at Rushden and Finedon, and we have not the beautiful substitute for it which those Churches supply in the rich strainer-arches across the Nave. The Chancel-arch rises from shafts corresponding with the other pillars, but with the bases remarkably stilted; the arch is low for the present height of the Church, having been doubtless designed for its original state without a Clerestory. A Norman capital is built into the wall, near the north spring of the arch, which may have served the purpose of a bracket. The Rood-skreen is at present cut down at the level of the stalls, but the position of the Loft can be seen against the arch, having involved the mutilation of its capitals; the Rood-doorway remains on the south side.

The Pulpit, on the south side of the Chancel-arch, is of wood, with good Perpendicular paneling. The Font is of the same character; octagonal, embattled, and with paneling on each face both of the shaft and bowl. There are considerable remains of plain open seats, but many pews have been introduced, as well as two very ugly and quite needless galleries, one at the west end, the other in the north Aisle.

The west window has well-moulded jambs, and there is a small cinquefoiled niche beneath it.



BASE IN THE NAVE.



CAPITAL OF THE CHANCEL-ARCH.

AISLES.—In the north Aisle, at the west end, are some remains of a stone bench-table. The west window appears to have been originally pointed, and to have had its head destroyed at the lowering of the roof. The small Decorated window in this Aisle has a segmental rear-arch with a label and hollow chamfer. The west window of the south Aisle has also a label and two grooved chamfers. In this Aisle is a niche with a low ogee sept-foiled arch, crocketted, and terminated in a finial. On each side is a paneled buttress terminated in a crocketted pinnacle; below, on the basement, is a row of alternate roses and four-leaved flowers.

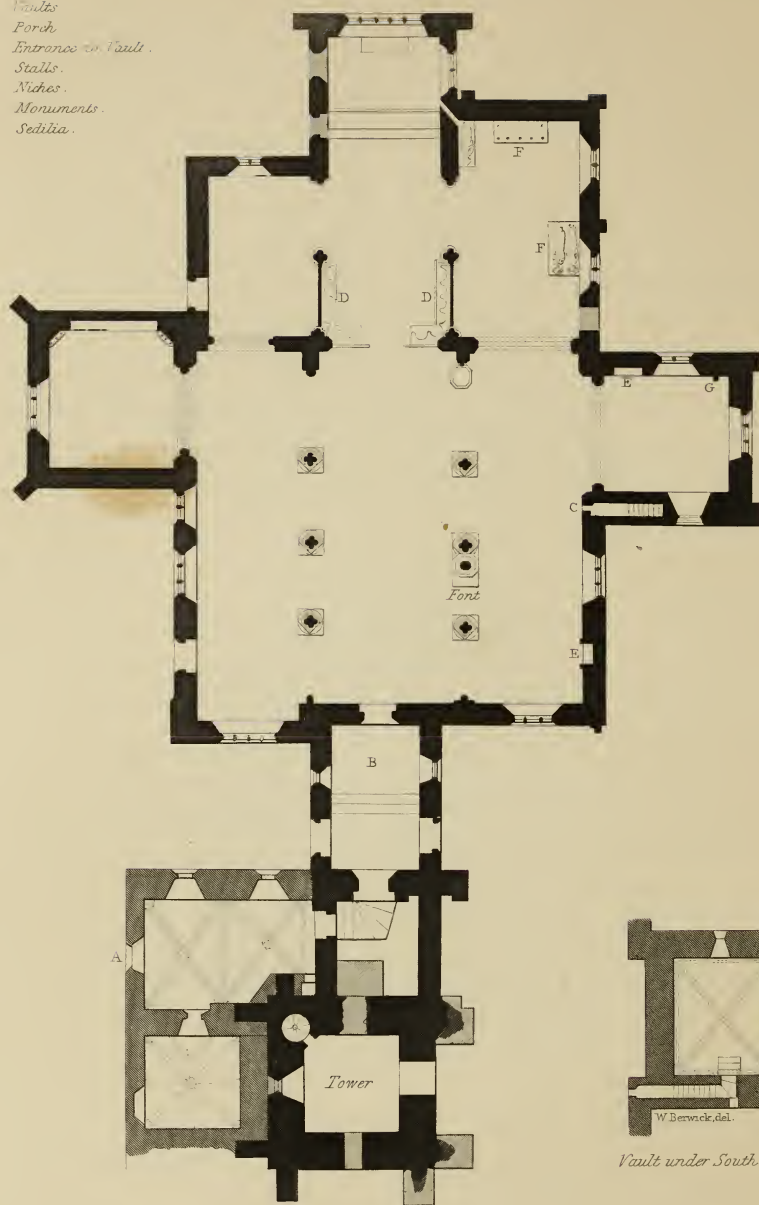
TRANSEPTS.—The north Transept, which is completely blocked off by boarding from the rest of the Church, and is without a floor, is entered from the Aisle by an arch similar to those in the rest of the building. Its most remarkable feature is a large blank arch at the



ARCH IN THE NORTH TRANSEPT.

east end, which can never have been open, and of which there is no trace outside. It will be remembered that there is here no window, and that the strings and basement-mouldings are continued without interruption. The arch itself, which is of Early English date, extends the whole breadth of the east end of the Transept; it is not very richly moulded, and springs from a chamfered angle; to

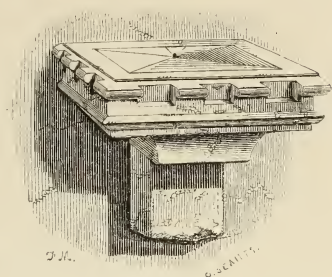
- A. Vault.
B. Porch.
C. Entrance to Vault.
D. Stalls.
E. Niche.
F. Monuments.
G. Sedilia.



20 5 0 5 20 20 30 40 50 Feet

which, at some height from the ground, are attached three small shafts whose capitals support the arch mouldings, and in one member have the broach chamfer.

The south Transept is divided from the Aisle by a segmental arch rising from semi-octagonal responds, having a different capital from the rest; in its east wall is a piscina^k under a pointed segmental arch, below which is a string apparently of Norman date.



PISCINA, SOUTH TRANSEPT.

Monumental Remains.

IN the south Aisle of the Choir are several ancient tombs; the most remarkable is at present at the east end of the Aisle, whither it was removed about ten years ago, but in the plate (No. xiii.) in Hyett's Sepulchral Remains of Northamptonshire, it appears in its original position under the most eastern window on the south side, pointing east and west like other tombs. As the plate gives only an idea of the general effect, and does not show the details with much exactness, it may be advisable to describe the monument with some minuteness. It is of curious and somewhat debased character, apparently of the period when Italian taste first began to affect our national architecture. The tomb itself is paneled, and between the panels are large quatrefoils with feathered tracery in the angles, three in number, enclosing blank shields; the basement has a row of quatrefoils. The canopy rises from five round pillars with round capitals, the pillars at the two ends being covered with fret-work. From these spring arches, multifoiled, with crocketed ogee canopies; the remainder of the canopy, which is flat-headed, is covered with paneling; at

^k Wrongly marked as sedilia in the ground-plan.

the top is a row of four-leaved flowers. The north end is solid, adorned with blank arches and paneling similar to the others; the south is open, like the west; the side against the wall is divided by buttresses into three compartments, the central one corresponding to two arches. In this are the matrices of mural brasses representing a man and a woman in a kneeling posture, with a scroll from each, and shields at the four corners; in each of the outer compartments are similar traces of two smaller scrolls. The under surface of the canopy is groined with very singular vaulting, of rich but somewhat debased character. The whole is of black marble, except the three plain columns, which are of wood, and were inserted at the removal of the tomb.

In the north-east corner of this same Aisle is the mutilated effigy of a lady, "supposed," according to Bridges, "to be one of the Cheyne family." On the south side is the monument of the munificent founders of the College, John Pyel and Joan his wife. Their effigies lie on a paneled high-tomb (figured in the same plate in Hyett) adorned with four large quatrefoils, enclosing each a blank shield hung, as it were, upon a rose. On the floor is the matrix of a brass of a knight and lady under canopies.

There is also near the entrance of the Quire a small brass without any effigy, but with this inscription :

"Orate pro aia Dñi Ricardi Fryseby primí Decani istíus Collegií,
qui obiit A°. Dñi. MCCC°. . ."

The blank, as usual, has never been filled up, but it would appear that the Dean died in 1415, in which year his successor Thomas More was appointed. In the Quire is also the matrix of the brass of a Priest with a shield of arms below, and circles once, in all probability, containing the Evangelistic symbols at the corners. Two inscriptions are further to be seen in Bridges, of which no trace whatever remains at present.

Architectural History.

F the early history of this Church nothing appears to be ascertainable from documents; that a Church however existed in the Norman period is clear from the traces which still remain, and which seem to prove also that the present Church was erected on its foundations. This was probably in the reign of Henry the Third; and though subsequent changes have materially altered the appearance of the Church, the original ground-plan does not seem to have been disturbed. That both Nave and Chancel had high-pitched roofs without a Clerestory has been already shown; the destruction of the heads of windows at the west end of the North and the east end of the South Aisle seems to show that the Aisles had high-pitched compass-roofs also. We may not improbably suppose that the Transepts were similarly finished, and, if so, their relative importance, at least in the external view of the structure, must have been much greater than at present. The Church was still however without a Tower. The early part of the fourteenth century appears to have seen no alteration in the fabrick, beyond the insertion of a few windows; but the latter part of the reign of Edward the Third was the period of most important changes both in the material structure and in the number and quality of its ministers.

In the year 1354 John Pyel, citizen and mercer of London, who afterwards in 1373 was Lord Mayor of that city, purchased of Sir Simon de Drayton the manor of Irthlingborough, which was held under the Abbot and Convent of Peterborough. In 1376 this worthy benefactor began the foundation of a College in the Parish Church of St. Peter, but, dying before its completion, it was brought to perfection by Joan his widow in 1388. To these two persons we can have little hesitation in assigning whatever parts of the Church correspond in style with their date. The Campanile and the western Doorway of the Church being marked with the arms of the Founder afford no difficulty; and we cannot doubt but that the whole of the Collegiate buildings were then erected,

and the roofs of the Quire and its Aisles brought to their present form to admit of the erection of the Clerestory of the Chancel, added doubtless to give more dignity to that part of the building when it became the seat of a Collegiate Chapter. All the later Decorated windows may also probably be referred to the same time.

During the fifteenth century little seems to have been done except in the way of furniture; the beginning of the sixteenth was probably the time when the Nave was assimilated to the Quire by the addition of a Clerestory and the lowering of the roofs. Since then little or no change has taken place in the fabrick; its main features have remained uninjured, disfigured only by incongruous arrangements.

The manor of Irthlingborough belonged to the Abbey of Peterborough from the earliest times, though it seems to have been generally held under the Abbots by lay tenants. At the change of the Abbey into a Cathedral Church, it formed part of the endowment given by Henry the Eighth to the Dean and Chapter of his new Foundation, in whose hands it still continues.

The College founded by John Pyel consisted of six Canons, one of whom was Dean, and four Clerks. The Church had previously been a Rectory in the gift of the Abbot and Convent of Peterborough; but it was now appropriated to the College, parochial duties being performed by one of the Canons, though the cure of souls was formally vested in the Dean, as appears from the Charter of Richard the Second given in Dugdale. In this respect the Foundation differed from Higham Ferrers, where the parochial Ministry remained quite distinct, with a Vicar independent of the Chapter. The right of presentation to the Deanry was in the Abbey and afterwards in the Bishop of Peterborough; to the other Canonries alternately in the Abbey and the heirs of the Founder. William Alcock, the fifteenth and last Dean (the quick succession of these dignitaries is remarkable) was admitted in 1535, and about 1548 the College was suppressed and a Vicarage appointed.

The remains of the Collegiate buildings have been already described.

DIMENSIONS OF ST. PETER'S CHURCH.

	ft.	in.	ft.	in.
Quire	40	2 by	18	19
North Aisle of do. . . .	23	5 by	13	4
South Aisle of do. . . .	29	11 by	16	3
Nave	46	11 by	20	7
North Aisle of do. . . .	46	2 by	14	6
South Aisle of do. . . .	46	2 by	15	9
Transept.	89	9 by	18	9
Campanile	15	4 by	12	10
Height of do. to the upper battlement	96	0		} From Bridges.

All Saints' Church.

THIS Church had been destroyed long before Bridges wrote. Considerable remains of it seem however to have existed in his time built into a house, and the Church-yard had been used for burial within the memory of man. Now however all traces of building are demolished; only the foundations of the eastern and northern walls can still be made out, and from this slight evidence it would appear that the Church was considerably smaller than St. Peter's. The great proportionate breadth of the eastern wall would seem to show that the structure had Aisles to the Chancel. Within the circuit of the Church are two fragments of grave-stones, one bearing date 1670, agreeing with what Bridges states as to the employment of the Church-yard for burial after the destruction of the Church. These remains are to be seen in an open field just out of the village, lying some way south-east of the Collegiate Church, on the path from the latter to Higham Ferrers.

The Church of All Saints was a Rectory in the gift of the Abbot and Convent, and afterwards of the Dean and Chapter, of Peterborough. It was but slenderly endowed, being valued in the reign of Anne at no more than £13. 13s. 4d.

The Rectory of All Saints and the Vicarage of St. Peter were consolidated by a deed bearing date Sept. 7, 1770. That instru-

ment states, that the Church of All Saints hath been, beyond the memory of man now living, devastated, and the materials of which it was built taken away: that the scite of the same, or the Churchyard on which such Church anciently stood is used as a close: and that not any Corps have been buried therein of many years past. The deed then declares, "We consolidate, incorporate, unite and annex the Vicarage of St. Peter with all its tythes, fruits, profits, rents, oblations, glebe lands, members and emoluments ecclesiastical, both spiritual and temporal, which may in any wise thereunto belong, to the Rectory of All Saints in Irthlingborough aforesaid, so that in all future time they may be presented to, taken, held and enjoyed as one ecclesiastical benefice, by the name of the Rectory of All Saints in Irthlingborough with the Vicarage of St. Peter thereunto annexed, with cure of souls."

In 1723 Sir Thomas Wentworth agreed to pay to the Governors of Queen Anne's Bounty £200, to be applied, as soon as the Governors should advance a like sum, in augmentation of the Rectory of All Saints, to which the Vicarage of St. Peter is annexed, in Irthlingborough. In consideration whereof the Dean and Chapter granted to Sir Thomas the advowson of the Rectory of All Saints absolutely. And Sir Thomas agreed to purchase land for the Dean and Chapter of the yearly value of £10; and until the purchase should be made he agreed to pay them £10 yearly, to be applied towards the repairs of the Cathedral. As no further proceedings appear to have taken place the yearly sum of £10 continues to be paid to the Dean and Chapter as Fabrick money.

In the centre of the village is the shaft of a Cross standing on eight steps. It is Early English, of an irregular octagonal shape, the subordinate faces being little more than chamfers; these are adorned with crockets of a simple and early form. The capital is enriched with trefoil foliage, and is finished with a square abacus.

A little way from Irthlingborough, close by the railway station, is a picturesque ancient bridge.

INCUMBENTS OF ST. PETER'S, IRTHLINGBOROUGH, AND TIME
OF INSTITUTION.

RECTORS.

Radulphus	<i>occur. circa</i>	1200	Galf. de Hendon	1292
Will. de Rupell.			Thos. de Friskeneeye	1327
Galfred de Wermington		1273	Anton de Goldesburgh	1348

DEANS OF THE COLLEGIATE CHURCH.

Ric. Frysseby.			Joh. Wyseberde	1494
Tho. More		1415	Egid. Cowper	1509
Joh. Blaunchierd.			Will. Taillard	1581
Ric. Lynne		1453	Ric. Stocks	1519
Tho. Honyborn.			Will. Lane	1526
Joh. Townesende		1483	Will. Stokes	1528
Rog. Tockett		1490	Will. Alcoke	1537
Will. Rawlyns		1491		

VICARS.

Will. Crane	<i>occur.</i>	1641	Wm. Withers	1745
Ric. Kingston	<i>occur.</i>	1667	Francis Greenwood	1752
Sam. Wastell	<i>occur.</i>	1670	Geo. Pasley Malin	1762
Will. Trontbeck		1718	Geo. Warcup Malin	1803
Thos. Bright		1738	Richard Ash Hannaford	1830

FINEDON.

VICARAGE.

PATRON,

REV. S. W. PAUL.

St. Mary the Virgin.

DEANERY OF

HIGHAM FERRERS.

HUNDRED OF HUXLOW.



THE FONT.

THE Church of St. Mary the Virgin, Finedon, or Thingden, as it was more anciently written, is a cross Church of great size and beauty; and surrounded as it is with old yew trees, intermixed with hollies, fitting inhabitants of a churchyard, and most venerable witnesses of the sanctity of the sacred edifice, it presents one of the most beautiful and complete pictures in the county; one which the ecclesiologist may think himself happy in having to describe. The very lichens seem to cling to it with a feeling of its beauty, tinging its surface with a mellow grey, in loving harmony with its stately but not uncheerful majesty.

The Church consists of west Tower and Spire, Nave, and north and south Aisles, with south Porch and Parvise: north and south Transepts, and Chancel, with a Vestry, lately erected.

Exterior.

TOWER AND SPIRE.—The Tower is of four stories, with pairs of buttresses of five stages, dying beneath the belfry. The west door is set within a pointed canopy with buttresses and ogeed and foli-



THE CHURCH OF THE HOLY TRINITY, NORTHAMPTON

Published by J. E. Parker, Oxford, 1841.

ated hood-mouldings. The window over it is of three lights, with reticulated but uncusped tracery, and the reticulations are not elongated, as in the Aisle and Chancel windows. The windows in the third story are of two lights, with the usual Decorated quatrefoil in the head: a course of panelling surrounds this story, answering in depth to the arch of the window, and composed of pointed trefoils in acute-angled triangles, arranged alternately with the base and the apex uppermost. Over this very rich portion, which presents an approach to the panelling of the succeeding style, is the belfry. The windows are double, each of two lights, with a quatrefoil in the head, and with jambs and arches of three orders of mouldings, of greater elegance than is usual in this position. Over this is a course of quatrefoils, and the Tower terminates in a kind of corbel-table, composed of trefoils, separated by label-like pendants from the lower moulding terminating in heads. The parapet is embattled, pierced with cross-oylets, and furnished with gurgoyles at the angles. The pinnacles have perished. The Tower is 76 feet high to the top of the battlements. The Spire, with two series of two-light windows, under pediments with crosses at the apex, is beaded at the angles, and rises to the height of 133 feet. All is of one date, from the ground, and is a beautiful composition, with very rich details^a.

The great uniformity of the rest of the Church renders a lengthened description unnecessary.

NAVE, AISLES, TRANSEPTS AND CHANCEL.—The ground-plan gives the general form, and the exterior view will supply features

^a There are six bells, inscribed,—

1. Ex dono Gilbert Dolben "Armiger" 1688. Recast 1825. "Call a solemn assembly." W. and J. Taylor, Founders, Oxford. Thomas Boddington and Peter Smith, Churchwardens.

2. "Holiness unto the Lord." Recast by W. and J. Taylor, Oxford, 1825. Thomas Boddington and Peter Smith, Churchwardens.

3. "Praise God upon the high sounding cymbals." Recast by W. and J. Taylor, Oxon. Thomas Boddington and Peter Smith, Churchwardens.

4. "A voice from the temple, a voice of

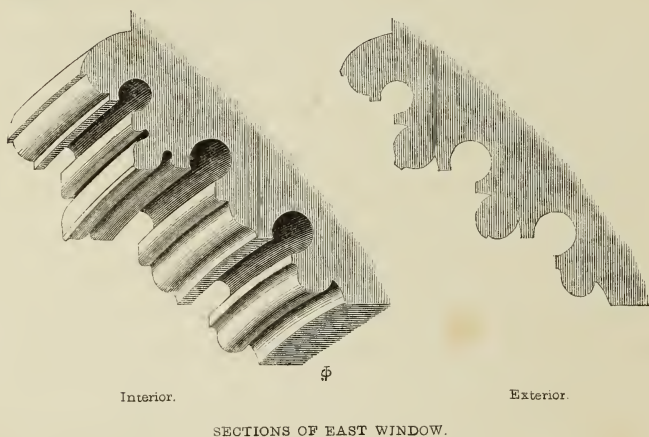
the Lord." Rev. S. W. Paul, Vicar. Richard Vincent and Vincent Bailey, Churchwardens. 1779. Recast 1825.

5. "As in Adam all die, even so in Christ shall all be made alive." Cast by Watts of Leicester, 1639. Recast by W. and J. Taylor, Oxford, 1825. Thomas Boddington and Peter Smith, Churchwardens.

"Watch, for ye know not the hour of death." W. and J. Taylor, Oxon, fecit. Cast 1613, and recast 1825. Sir English Dolben, Lord of the Manor. Rev. S. W. Paul, B.D., Vicar. Thomas Boddington, Peter Smith, Churchwardens.

which are repeated with very slight variations throughout the structure. The same basement moulding is carried round Aisles, Transepts, Chancel, and Porch. The buttresses are everywhere of bold projection and very good details; they appear with greatest effect at the angles of the Transepts, and of the Porch.

WINDOWS.—The windows are of two characters. (*a*) All those in the Aisles and Chancel are of three lights, under ogee heads, with elongated uncusped reticulated tracery; and the south of the south Transept is of the same form. With these must be classed the great east window, which only differs from them in being of five lights, and in the awkward insertion of a circle among the reticula-



tions in the head. (*β*) All the rest, i. e. all the north Transept windows, and all except the south window of the other Transept, are of three acutely-pointed uncusped lights, the central one carried to the points of the arch, and the spandrels pierced^b.

In the interior a difference in the rerevault gives more variety to the windows. In the Aisles, where all the windows are of the first

^b Precisely the same description serves for the west window of Acton Burnell Church, built by Bishop Burnell, *temp.* Edward I. And we shall find the same name recurring in the history of Finedon, but it would be impossible to throw the transepts of Finedon Church so far back; though if Philip Burnell, the nephew of the Bishop, built this Church, or

part of it, he may very well have borrowed a window, perhaps especially pleasing to his eye, from the design of his uncle.

For an account of Bishop Burnell's connexion with architecture, see Mr. Hartshorne's paper On the ancient Parliament and Castle of Acton Burnell, published in the *Archæological Journal* for December, 1845.

kind (marked *a*), the rerearch is of one chamfered order, with a simple hood-moulding terminating in notch heads.

In the Chancel, where the tracery is of the same character, the rerearch is also of a single order, but the chamfers are moulded, and the hood, which terminates in heads, is more elaborate, and separated from the arch by a deep hollow; and the arch is supported by an engaged octagon shaft, in the moulded splay of the jamb, with foliated or moulded caps. In all these cases there is a considerable internal splay; but the rerearch of the east window



CAPITAL, WINDOW SHAFT, NORTH
SIDE OF CHANCEL.



CAPITAL AND BASE OF WINDOW SHAFT,
NORTH WINDOW OF NORTH TRANSEPT.

almost coincides with the window arch; it is of two orders of mouldings, each supported by shafts with foliated caps. The Transept windows, of the second kind (marked *β*), have a rerevault very nearly resembling that of the Chancel windows, but the capitals are richer, and the stop chamfers are various and remarkable. In addi-

tion to these variations, the west windows of the Aisles are somewhat elongated, that they may more worthily occupy their higher space: and thus varied, windows of only two types occupy so large a Church without sameness or poverty of effect.

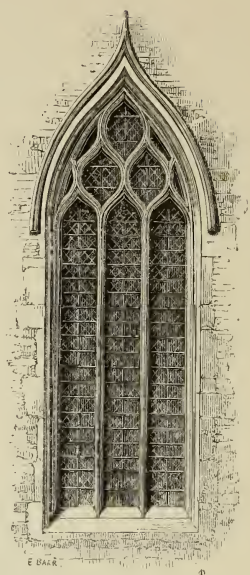
The approach to the Chancel roof is in the angle of the north Transept and Chancel. The roofs are of low pitch; that of the Nave with a clerestory of two-light Decorated windows, with ogeed heads, and all the walls are finished with battlements.

PORCH AND PARVISE.—The exterior features of the south Porch and Parvise, with the approach to the latter in the angle of the Porch and Aisle, will be seen in the engraving. The roof of the Porch is groined, with a flowered boss at the intersection of the groining ribs.

Over the Porch is a Parvise, in which is contained a valuable library, which was founded, and the first books placed there, by the late Sir John English Dolben, Bart., A.D. 1788. It contains about 1,000 volumes, among which are several valuable editions of the Fathers, and a very fine copy of the General Councils. There is also a curious collection of divinity of the age of the Puritans.

The inner door of the Porch is pointed outside, but within it is under a segmental arch.

Entering at the south door, the view of the



WEST END OF SOUTH AISLE.

Interior

fully sustains the effect which was produced on a first approach.

The Nave is of four bays. The piers are lofty, of a quatrefoil section, which is continued through the bases and capitals. The

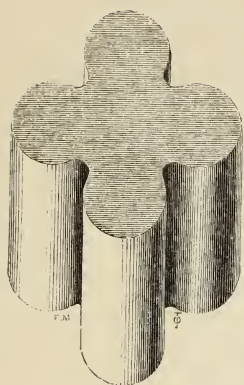
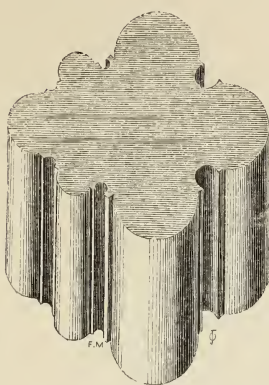


F. Macchione

Ed. d. b. III le Roux

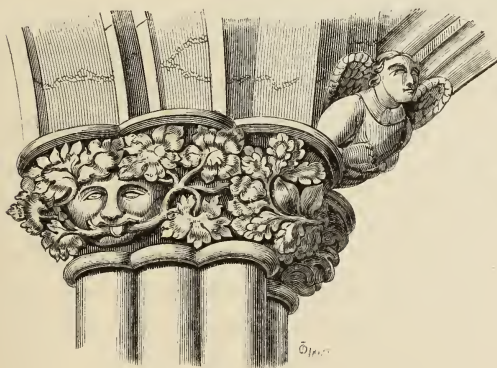
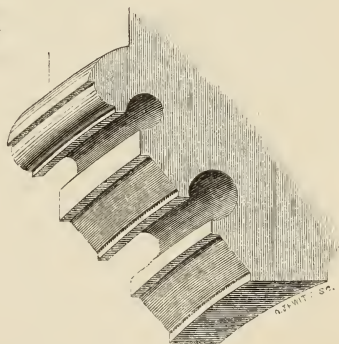
INTERIOR OF THE CATHEDRAL OF BOURG-EN-BRESSE

CHORUS AND CHOIR STALLS

SECTION OF PILLAR BETWEEN
NAVE AND AISLES.SECTION OF PIER BETWEEN
NAVE AND TRANSEPT.

SECTION OF CAPITAL AND BASE.

capitals are moulded, except that at the south-west corner of the south Transept, which is enriched with foliage proceeding from the

CAPITAL OF NAVE AND TRANSEPT PIER, WITH
SPRING OF STRAINING ARCH.

SECTION OF ARCH.

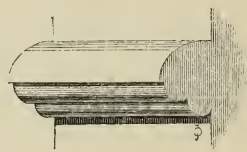
mouth of a mask; and the brackets of the Chancel-arch have the same character^c. The arches are of two suites of mouldings, and a bold hollow intervenes between the hood-moulding and the arch;

^c These have been lately freed from successive coats of plaster, which had quite concealed their beauty.

a feature which recurs through almost every part of the interior, where a hood-moulding is introduced.

The most singular part of the interior is the straining arch between the last nave piers eastward, rendered necessary by the thrust of the arches across the Aisles, which bear the weight of the western sides of the Transepts. This arch was not inserted until the Clerestory had been visibly thrust in, and the ingenuity with which the remedy of a serious defect has been converted into a great ornament cannot be too much commended^d. Its character is sufficiently shewn in the engraving. We may add, however, that the same arch occurs at Rushden, in the same relative situation, and that the mouldings are the same in each, though the designs are slightly varied.

A very bold stringcourse of the roll-moulding ran originally all round the Church, but in the Chancel it has been cut away to admit wainscoting (now happily removed), and throughout the Nave, Aisles, and Transepts it has been run in plaster, though, without the smallest doubt, after the original section and in the proper place.



STRINGCOURSE

Commencements of groining ribs at each corner of the Chancel, seem to indicate that it was intended to have had a stone roof; the roof is now wood, low, Perpendicular, with bosses at the intersection of the secondary timbers, and the spaces ceiled.

The screen, which will be seen in the interior view extending across the Chancel-arch, is of stone. The only decoration it ever had beyond a very simple moulding was in the arch over the central door, and this has been destroyed; whatever other effect it may have had must have been derived from the loft which it supported. We have already had to mention a stone screen at Ringstead, where there was also a parclose of the same material. The same is the case at Laughton en le Morthen, in Yorkshire, where

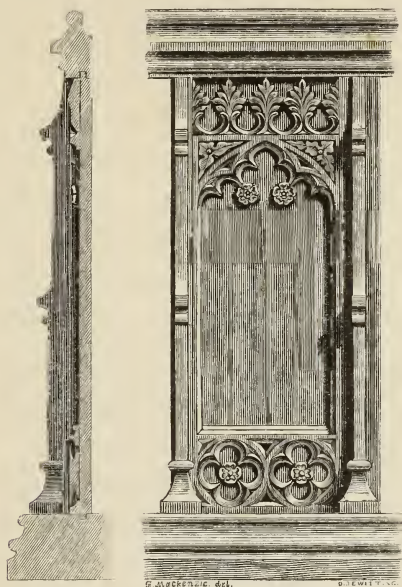
^d As this is by no means a common arrangement, it may be well to refer to other instances. That of Rushden is mentioned above. There is another in the north Aisle of the neighbour-

ing Church of Easton Maudit, and the far more important examples at Canterbury, Salisbury, and Wells, will occur to every one.

there is no Chancel-arch, for which the greater solidity of the rood-screen may be considered a partial compensation.

The ancient Norman stone Font is worthy to replace the more modern one of composition.

The Nave and Aisles are filled with excellent open seats, of late



SEAT END.

Perpendicular character, as appears by a crest of the Tudor flower along the top of the open-work. And so far as we know they are unique, in having original doors, of the same character with the bench-ends. Their dimensions are as follows: height, 2 feet 11 inches; width, 3 feet 5½ inches; width of seats, 11 inches; width of book-shelf, 7 inches. These seats were rescued from destruction by a proper exercise of authority in a former dignitary; for in 1619 Christopher Coles, the Vicar, and the Churchwardens, made several orders for assigning and selling pews in the Church, which Dr. Pinfold, the Chancellor, as being contrary to law, declared null and void.

It has always been the custom to separate the men and the women in this Church, the men occupying the seats down either side of the Nave, the women those in the Aisles.

The very handsome Chancel pavement of Ketton stone, with small lozenges of black marble at each angle, was put down at the beginning of the last century, by a legacy from Mr. John Dolben, who died off the Cape on his voyage to the East Indies, in whose will are these words, "which pavement I desire may be instead of any monument to me."

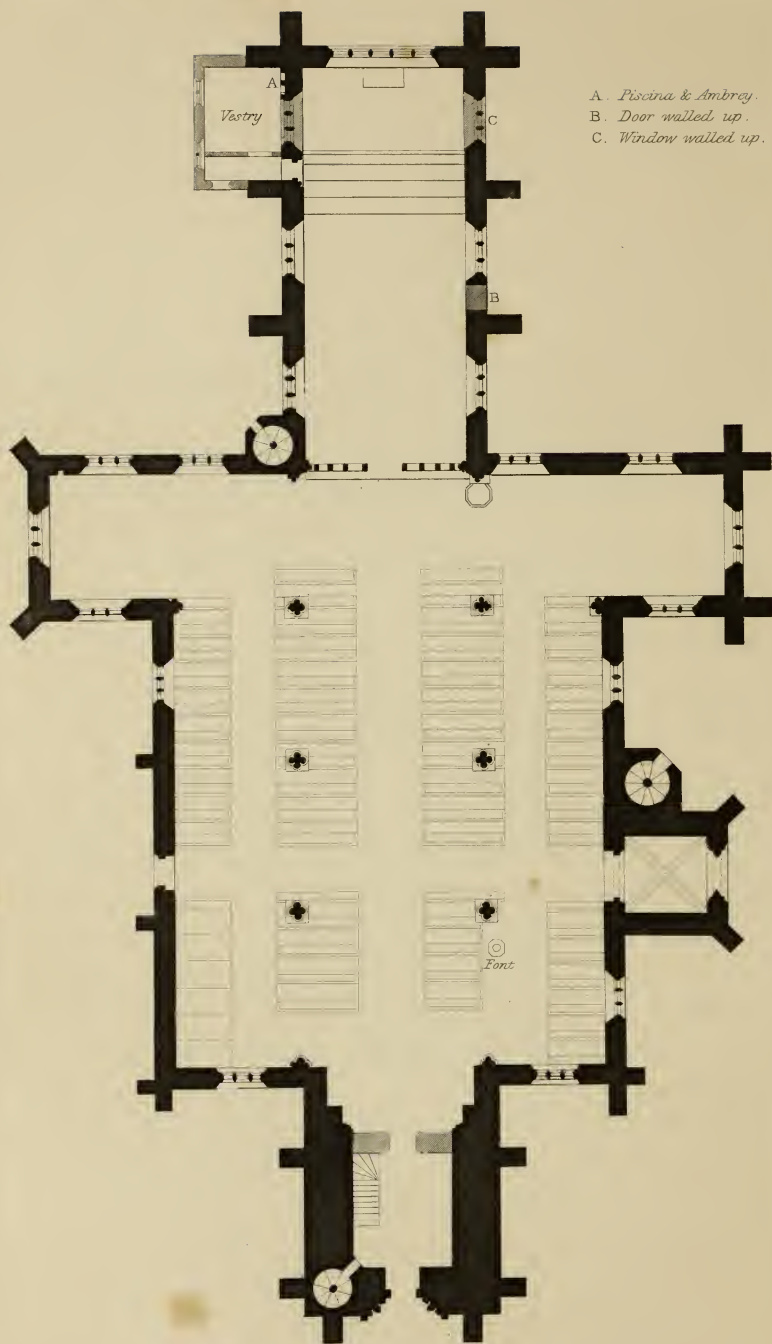
There are four steps to the Altar, besides one at the Chancel-arch.

The door to the Vestry is ancient : and in the south wall, which is of course also the north wall of the Chancel, are a Piscina and locker, coeval with the Church. The Vestry has been added, in very excellent taste; by the present Incumbent.

In the south Aisle stands a large and very handsome chest, but not at all of an ecclesiastical character. It is inlaid with ebony and ivory, and within it, together with the splendid Church books, are an alms-plate, and a bason used at Baptism, of mother-of-pearl and silver.

There are a few matrices of brasses, and other ancient sepulchral stones, on the pavement, but no monument of any interest remains.

While this description has been passing through the press, the Chancel has been cleared of a huge Reredos, which concealed more than half the east window, and of wainscoting of painted deal, which lined the whole of the walls. The removal of these has exposed the design and position of the original stringcourse, the remains of four very rich Sedilia, the canopies of which have been groined, and a very singular arched aperture in the south wall, in the usual place of the window of confession. Externally this feature had been visible before, and was supposed to be an old doorway to the Chancel, but a very trifling accumulation of soil would account for that which was before of fenestral character, being on a level with the ground, and assuming the appearance of a door. Within, the sill is considerably above the present floor of the Chancel, so that a person could more conveniently sit upon it, than step from it to the floor ; besides, it is very improbable that there were two doorways, both original, in the south wall of the



A. Piscina & Ambrey.
 B. Door walled up.
 C. Window walled up.

Scale 25 feet to an inch

J. H. Le Keux del.

J. H. Le Keux

PLAN OF FINEDON CHURCH.

Published by J. H. Purser, Oxford, 1846.

Chancel. Still this aperture has on the whole more the aspect of a door than of a confessional, as it appears in every other instance with which we are acquainted ; and in respect of form, though its use can hardly be questioned, it is probably unique.

It may be added, that the external arch was removed some years past by the present Rector, and substituted for a square door, with a simple wooden lintel to the outer staircase to the Parvise. This feature, which appears in our view of the exterior, is comparatively modern, though the mouldings of the door thus taken from the Chancel make it now appear original, except on a close inspection of the masonry, where it joins one of the aisle buttresses. The ancient ascent to the Parvise was from the south aisle, in the thickness of the west wall of the Porch, but the doorway to this is now blocked.

So great an improvement as the removal of the wretched wainscoting from the Chancel reminds us that we cannot leave this Church without expressing great satisfaction at its progressive return, under the care of the present Rector, the Rev. S. W. Paul, to its ancient beauty : we have still, however, to regret the destruction of the ornamental portion of the Chancel-screen, the damage which the Sedilia, and the Chancel generally, received in the course of erecting the wainscoting, the entire removal of one of the Chancel windows, and the construction of a burial vault beneath the Altar. The closing of the Tower-arch and the painting of the Nave piers are perhaps within a probable remedy.

Architectural History.

HE whole of the Church, except the Tower and Spire, is of one character, and in all probability owes its erection to one person, or to one great effort of the parishioners. Its date is early in the fourteenth century. The Tower and Spire are quite a separate work. The east buttresses are carried into the Nave, as if it were wholly independent of any

support from the Church, and not a basement moulding, or any other feature, is continued into the Nave or Aisles.

Finedon belonged to the Crown, with short intermission, from the Conquest to 25 Henry III., when it was given, with the advowson of the Church, to William de Fortibus, Earl of Albemarle. Four years after, a moiety of it passed to Richard de Bolebeck, but it was soon after divided into four portions, the inheritance of four daughters of Hugh de Bolebeck. Two of these shares passed into the hands of Robert Burnell, Chancellor to Edward I., and Bishop of Bath and Wells. This is the only name of any interest to the ecclesiologist that occurs in connection with Finedon, and Bishop Burnell died (1290) a generation too early to be associated with the Church, though Philip Burnell, his nephew, who succeeded to the property here, may have inherited with it his uncle's munificence and taste in architecture.

The building of the Tower and Spire is still to be accounted for, but we can only find that the Abbey of Croxton presented for the first time in December, 1349^e, and continued to hold the advowson till the suppression of the Monastery; and as this is about the date of the Tower, it may be inferred with some probability, that it was the first fruits of the liberality of that Abbey. In confirmation of this, we may observe that there is a western door, which is usually taken to indicate some connection with a monastic body.

G. A. P.

* Bridges says it was appropriated to Croxton Abbey by Clement VI., in 1357, in consideration that the Church of the Monastery, and several houses belonging to it, had been de-

stroyed by fire, and great part of their possessions lying northward ravaged by the Scots; but the Abbey of Croxton had presented three times before the above date.



HORTON LODGE CHURCH — NORTHAMPTONSHIRE

Published by J.H. Parker, Oxford, &c.

BURTON LATIMER.

RECTORY.

St. Mary the Virgin.

DEANERY

PATRON,

OF

D. BEVAN, ESQ.

HIGHAM FERRERS.

HUNDRED OF HUXLOW.

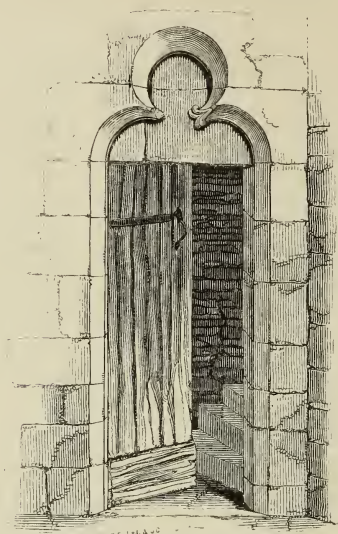
GROUND-PLAN.—Tower and Spire, north and south Aisles, Chancel, and north Porch. The Church-yard is surrounded by lime-trees.

Exterior.

TOWER AND SPIRE.—The Tower is of three stories. The first story is pierced on the north by a later door, which breaks in upon the base-moulding and the masonry : it is of Decorated character, while the Tower is throughout Early English. The second story is ornamented on the north, south, and west sides by an Arcade, of three pointed arches. The arcades are blank except that the central arch to the west is pierced with a single lancet^a. This stage of the Tower is longer on the west side than on the others, at the expense of the lower stage, and thus greater importance is given to the west front, and greater length to the west window ; an arrangement of which all the effect in the interior is lost, by the blocking up of the Tower-arch. The Belfry story is considerably recessed from the one below. The windows are double, divided by an octagonal shaft, with three face-shafts, answering to two shafts, one in each order of the outer jamb. The hood, as well as that of the arcade below, is of an early moulding, and rises and falls with each arch. These windows were originally finished without tracery, but in each window a quatrefoil, at the head of two trefoiled lights, has been inserted. This has at first sight a

^a The central arch to the south seems also to have been pierced.

Decorated aspect, but it may probably be referred to the next style, when the Spire was added. The Tower-stair, which is entered within by a very good Early English door, and is lighted with



DOOR OF TOWER-STAIR.

singular loop-holes, is carried up a projecting turret at the south-west angle, to the top of the Belfry story, where its original portion terminates in a series of notch-heads. The battlements to the whole of the Tower, and that part of the stair-turret which rises above the Belfry, together with the Spire, are later. The Spire-lights are under crocketed pediments, the crocketed coping springing from heads.

The rest of the exterior is described in very few words.

AISLES.—The present character of the Aisles and Clerestory is late Perpendicular, though decided traces of an earlier date will be noticed in the architectural history. All the Aisle windows are of three cinquefoiled lights, under a four-centred arch. The Parapet is not embattled. The Clerestory is of six two-light windows, on either side, under three-centred arches, and the Parapets are crenellated with returned cappings. The north Porch is Perpendicular with angle buttresses, and a pointed door, over which is a bracket for a figure under a trefoiled ogeed and crocketed

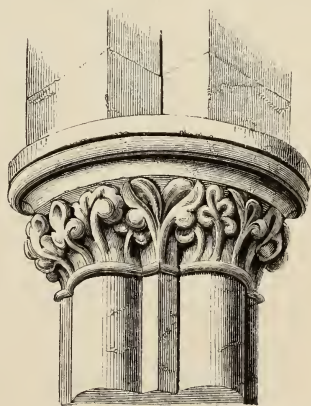
niche^b. The south door is round-headed, of two suites of late Norman or Early English mouldings.

CHANCEL.—The Chancel is late Early English (about 1280). It is of considerable height, and the windows north and south, all of two trefoiled lights, have circles in the heads, cusped with trefoils, quatrefoils, and cinquefoils. The east window is a recent insertion. The buttresses are of two stages of small projection.

Interior.

It is only on entering that we become aware of considerable Norman remains. The Nave is of six bays and a half, the Tower trenching on what would have been the seventh bay westward, half the arch of which becomes a flying buttress to the Tower. The three pillars next to the Tower on the south are cylindrical, with square cushion-shaped capitals, and the round arches have plain soffits, but the second arch has a round beading running along its edge on the side next the nave, and the third has, in addition, a chevron moulding, but no part of these decorations occupies the chamfer plane, or prevents the general effect of the soffits from being flat.

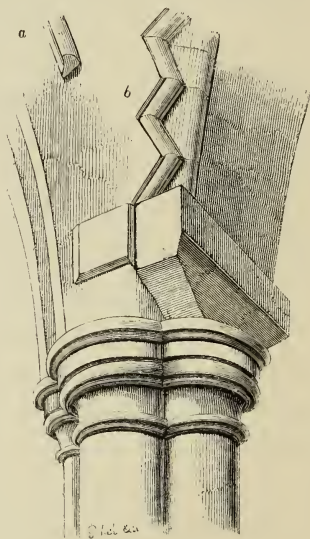
The piers and arches opposite are different from these, and each from the others. The first pier is cylindrical, with foliated capital; the second is in section a square, with semicircles attached to the sides, and the foliated capital is of considerable elegance; the third is in general effect a square, with the angles rebated, and shafts in the hollows, while on the west side a semicircle is added, which is in fact a respond to the preceding pier. The two angle-shafts, towards the Aisle, terminate in caps at little more than half the height



CAPITAL, NORTH SIDE OF NAVE.

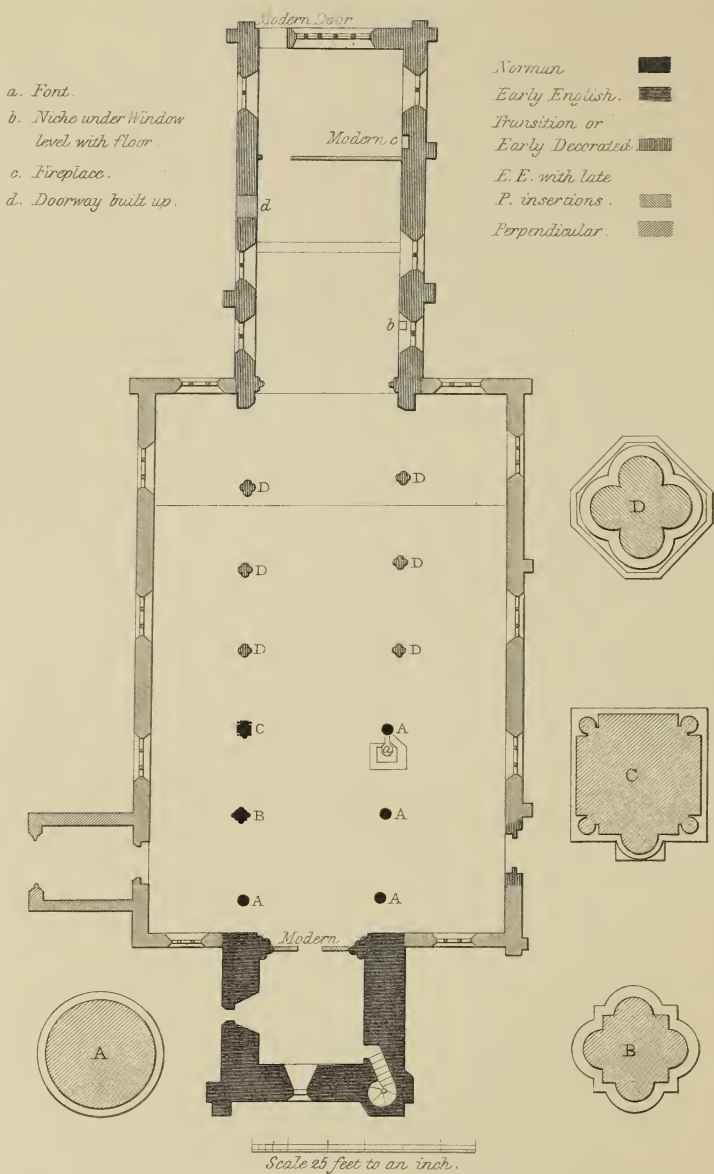
^b Upon the inner door is the following legend. *Ihoo Camppon and Ihoan hys wif.*

of the piers. The first and second arches are pointed, of two orders, with plain soffits, and an Early English hood. The third is round, with a single plain soffit, only the edge being beaded, and is of decidedly Norman character. The remainder of the piers, both north and south, are late Early English, of quatrefoil section, supporting lofty arches of two chamfered orders with hood-mouldings, answering to the date of the piers. Strange as are the transitions of style in the piers and arches already noted, the greatest anomaly yet remains to be described. The third arch on each side, taking its western spring from a Norman pier, rests on the east on an Early English one, of totally different section, the arch itself being not Early English, (which would be little remarkable,) but Norman. The south side displays the incongruity of character most strikingly, for the arch thus supported between a Norman and an Early English pier is intensely Norman in character, with its flat soffit and chevron moulding. Nothing but a figure can fully convey a notion of this anomaly. It will be seen on reference to the drawing in the margin, that a portion of the Norman abacus remains under the Norman arch, and above the Early English capital. This seems to prove that the piers in the Nave, where they are Early English, have not been cut out of Norman piers, for then the abacus would be the most available part out of which to form part of the capital. In short the Church eastward is either rebuilt or of a different date, and at the place where the old and new structures unite, an arch on each side has been underbuilt.



CAPITAL, SOUTH SIDE.

The interior of the Chancel in its present state affords little addition to the features which have been noticed in the exterior, except certain arrangements which cannot well be styled architectural or ecclesiastical. A rood-loft, the tracery of which seems



E. F. Law

J. H. Le Keux

PLAN OF BURTON LATIMER CHURCH. NORTH-EAST.

Published by J. H. Parker, Oxford, 1847.

coeval with the date of the Chancel, though the lower part is Perpendicular, till lately occupied the usual place across the Chancel-arch ; this has been removed to within about twelve feet of the east wall, and forms a Reredos, inscribed with the Commandments, &c. The space behind is furnished and used as a Vestry, an outer door being inserted in the east wall, and a fire-place with a chimney occupying the usual place of the Sedilia.

The Font, which is plain and good, stands in its original place on two steps, against the third pier between the Nave and south Aisle. It is lined with lead, and the drain is open. It has a heavy canopy of late design, on which traces of painting and gilding still remain. The pattern is stars of different colours on a dark ground.

Between the spandrels of the Nave-arches are paintings in distemper of the twelve Patriarchs, but they are of no great antiquity.

There are several old open seats, and many close pews ; but all have been made to face westward, the pulpit having been removed towards the west end.

There is a poor man's box against the first pillar within the north door, probably of the date of the canon requiring its introduction ; but it is now never used.

The Nave roof is the original Perpendicular timber roof, almost flat, with an embattled wall-plate, and bosses of foliage at the intersections of the main timbers. The Aisle roofs are of similar character, but plainer.

ON a stone just without the Chancel, have been brasses of a man and his wife, with eighteen children, nine sons and nine daughters, with shields at the corners and inscriptions. Of these only the nine daughters and one shield remain : this is however sufficient to assign the stone to the family of Boyvill, to which the coat belongs ; *a fess between three saltiers* : probably Richard Boyvill and Gresyll his wife, who died early in the sixteenth century, lie beneath. There are no other monuments of any interest.

Architectural History.

THE very singular arrangement of the piers and arches within, is in itself sufficient to indicate a complicated history. The first three bays and a half on each side are Norman, and the Church of which they formed a part must have extended farther westward than where it is now interrupted, in the middle of a bay, by the Tower. It is certain also that there were Aisles to the Norman Church, and the north Aisle had an arch over it from the third pillar, but whether this was connected with a Transept does not appear. The Tower was added early in the thirteenth century; the whole of the present Church and Chancel eastward of the fourth pier in the Nave, is of the close of the same century. The Aisles also (though at present they have a late Perpendicular character) were rebuilt at the same date, as appears from the stringcourses, of which, on account of the light they throw on successive changes in the fabric, the mention is postponed to this place. A stringcourse of the pointed bowtel runs round the whole of the Chancel under the windows; and the same string is continued along the north Aisle westward as far as the Porch, and along the two eastern bays of the south Aisle. But this string is interrupted by the inserted Perpendicular windows, and a string of decidedly Perpendicular character is joined to it and dips under the windows, rising again to meet the old string. The same Perpendicular string is carried round the Porch, so that by the same process of reasoning by which we prove that the east end, at least, of the Aisles is of the same date with the Chancel, we infer that the Porch is of the same date with the inserted windows, (about 1450). The last bay westward, and the west wall of both Aisles are without any string, and the base-moulding of the Tower is quite of a different section. At the same time with the Aisle windows and the Porch, the Clerestory and parapets were added; and it was probably to restore the Steeple to its relative importance, which it had lost by the addition of a Clerestory to the Nave, that the Spire was built.

BARTON SEAGRAVE.

RECTORY.

St. John's^a.

DEANERY

PATRON,

OF

DUKE OF BUCCLEUGH.

HIGHAM FERRERS.

HUNDRED OF HUXLOW.



THE CHURCH.

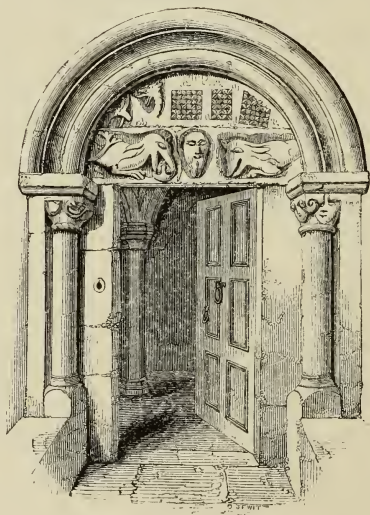
ABOUT a mile and a quarter to the south-east of Kettering, is the little village of Barton Seagrave, so surrounded by groves of lofty trees as not to be visible until it is entered. Even the Church as well as the Manor-house and Rectory are alike concealed from view until a near approach. The Church consists of a Nave, south Aisle with Chantry Chapel annexed, having something of a transeptal character, Chancel, Tower, and north Porch.

Exterior.

THIS edifice as it now exists is clearly the work of two different periods, distant from each other. Originally it was entirely Norman, and judging from the paucity of mouldings and rudeness of execution, it may be classed perhaps among the early

^a Liber Regis. Bridges, St. Botolph, but the feast now follows the festival of St. Peter.

examples of that style. The west and north walls of the Nave as high as within a foot or two beneath the Clerestory windows, and the Tower as high as the flat buttresses on the four faces of it, are of the original Norman work. The Clerestory with its singular windows, the south Aisle, Chantry Chapel, and upper portion of the Tower, are additions which belong to the early part of the Decorated period. Of the original Norman windows, one still remains in the north wall of the Chancel, and some of the mouldings are still visible of another in the north wall of the Nave; walled up probably when the neighbouring windows of Decorated character were inserted, and the additions in the same style effected; and two in the Tower. The upper stage of the Tower has a Decorated window in each face of it. Of the other windows of this Church there is a lancet at the west end of the south Aisle, and the rest are of debased bordering on domestic architecture. It is probable that a Norman window once lighted the west end of the Nave, and it may here be mentioned that when the present window was inserted a few years ago, by the late Rector, there was taken out of the wall, some feet below the present gable point, a hip-knob representing some monster with a human head in its mouth. The same device is repeated in very low relief,

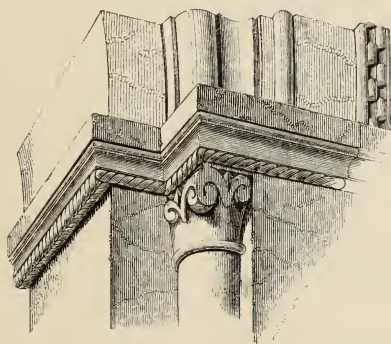


NORTH DOOR.

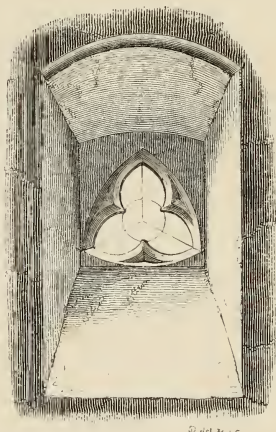
together with other extremely rude carvings, on the tympanum of the north door into the Nave. The north Porch is modern. The parapet of the Clerestory is plain, that of the Tower is embattled.

Interior.

THE Nave is divided from the Aisle by two pointed arches, supported by a single octagonal column with moulded capital, and by two responds. At the east end of the Aisle is a small arch of similar character, now walled up, which once led into the Chantry Chapel, in the south wall of which is a trefoiled Piscina. The Tower is central, between the Nave and Chancel, and was once entirely open. The Tower arches are original, and the west faces of both are adorned with one deep hollow and one convex mould-



IMPOST, TOWER ARCH.



CLERESTORY WINDOW.

ing, and a double row of billet mouldings, supported by a single shaft on each side, and a rude and far-projecting abacus whose under surface is sculptured with (in some places) a double, and in others a single row of the cable moulding; this feature is continued on both sides of the arch the whole breadth of the Nave. The east faces of these arches are perfectly plain.

The south wall of the Tower has been broken through, and a wide pointed arch constructed in it, leading into the Chantry Chapel, which gives it the transeptal character before alluded to.

The Font, cylindrical and plain, stands now within the lath and plaster passage leading through the Tower to the Chancel. In the latter some Sedilia of early Decorated character, and remarkable for their position and arrangement, have been lately discovered, in a mutilated condition; they have since been carefully restored. Probably the Piscina is still behind a coating of plaster.

Architectural History.

IT is needless to repeat what has been already said of the dates of the several portions of this Church. It may, however, be well to mention that the Decorated portions having been added during the time that it belonged to the Priory of Kenilworth, may account for the number of heads, apparently portraits of monks, which occur, and for the more than ordinary pains which have evidently been taken both as to the choice and execution of all the details.

H. R.

KETTERING.

RECTORY.

PATRON,

HON. R. WATSON.

St. Peter and St. Paul.

DEANERY OF

HIGHAM FERRERS.

HUNDRED OF HUXLOW.

THE Church of Kettering, dedicated to St. Peter and St. Paul, would have a fair claim to a full and minute description, were it not that our Society has already been forestalled by the admirable work of Mr. Billings^a: which is so complete in its description, and so amply and faithfully illustrated, that it leaves little to be added.

^a "Architectural Illustrations and description of Kettering Church. Twenty plates. By

R. W. Billings." A work, the excellence of which is only equalled by its cheapness.



I. Beckwith from *Journal of Cresset*.

J. H. Le Roux.

WESTMINSTER ABBEY, CHURCH OF THE HOLY AND INNOCENT VIRGIN.

Engraved by J. H. Le Roux, London, 1847.

THE GROUND-PLAN consists of Nave and Aisles, Chancel and north and south Chantry, west Tower, and north Porch. The Porch is to the Church at an angle nearly of four degrees to the south-west, while the Tower is in a line almost as much to the north-west. This, which is hardly perceptible in the building itself, shews itself very remarkably on the ground-plan. The Porch is so slanted obviously to face the chief path leading to the Church from the Town.

Exterior.

THE TOWER AND SPIRE, which form so conspicuous an object from the neighbouring country, fully bear out their striking appearance on a closer survey. The Tower is of four stories, with bold string-courses, and rich panel-courses, quatrefoiled, but each of a different pattern, running round the top of each story, and carried round the buttresses, which are of six stages set on in pairs about two feet from each angle of the Tower, and die in the corbel-table beneath the parapet. The western doorway is especially rich, the deeply-moulded arch being crocketed, and flanked by pinnaced buttresses, while the quatrefoiled panel-course of the basement moulding is carried up at right angles over the doorway, and the spandrels are filled with tracery. The great western window rises from the top of the doorway, through the course of panelling which divides the first from the second story, and occupying the whole height of the second story, breaks in upon the next course of panelling with the point of the arch and of the dripstone. The third stage is panelled to the width of the belfry window in the stage above, which is a handsome triplet, each of two lights, and transomed. The most singular feature of the Tower is the battlemented parapet, castellated with hexagon turrets at each corner, pierced with cross-oilets, and set on after the manner of a broach with a projecting cave resting on a corbel-table of heads; but the Spire itself rises as in ordinary cases of

battlemented Towers. The stone of the battlements is different from that of the Tower, and this has led to a notion that it is an addition to the original design, but the perfect symmetry and correspondence of all the parts prove the contrary^b. The same castellated form occurs on the still more remarkable Tower of Oundle, and will be condemned only by those who have not learnt that variety of form and arrangement is one of the chief excellences by which Gothic Architecture recommends itself to our regard. The Tower is built independent of the body of the Church, all its constructive and decorative features being carried out on the eastern, as perfectly as on the western side. "It is worthy of notice, as shewing the proportioning ideas of ancient architects, that although the string-courses, or rather the ornamented portions," (what we have called panel-courses,) "appear of the same size, looking at the Tower, they gradually enlarge as they approach the summit: thus the first or basement is $13\frac{1}{4}$ inches, the second $14\frac{5}{8}$, the third $17\frac{1}{2}$, the fourth 19, and the uppermost, under the parapet, 22 inches^c."

A few years ago the noble western front was obstructed by a large barn and other unsightly buildings. These by the public spirit and liberality of the inhabitants and neighbourhood have lately been removed, and a good broad approach with a handsome flight of steps has been formed; and there are now few parish Churches in the kingdom that have so fine a western front set off to so much advantage^d.

The exterior of the NAVE AND AISLES, though presenting the ordinary features of a Perpendicular Church, is by no means worthy of the handsome Tower; the masonry is of an inferior description; being, with the exception of Sawyer's Aisle, rubble-work, poor of its kind, and the extremely depressed arches of the windows, particularly in the east windows of the Aisles, shew a deterioration of style. The parapet all round the Church is of the same

^b The constructive symmetry of the Tower and Spire is minutely shewn in Mr. Billings' plans, both being within a few inches of the same height.

^c Billings.

^d The Kettering peal of eight bells has long been celebrated both for its chimes and bell-ringers, and inscriptions on the belfry-walls record the "Grandsire tripples" of 5040 changes performed in 2 hours, 40 minutes.

date, and, excepting the Chancel, which has the gurgoyles or water-spouts of the earlier style, the string-course marks a distinct change in the system of roof drainage, the stone-work being continued round the Perpendicular water-pipe, as is common in Perpendicular Churches in this district. "The sill-course of the new mullions has never had the mouldings worked, a peculiarity which we have not noticed in any other ancient specimen. On the north side the blocks are chamfered to the shape of the mullion, but the south windows are left roughly squared, as in modern practice, until the completion of the other parts. Neither have the transoms of the southern windows been finished, and battlements which are worked in those of the north side are here left in outline. From west to east the ground upon which the Church stands has a slight ascent, and the basement of the south side, instead of being horizontal, takes the level of the ground^e."

The exterior of THE CHANCEL, apart from the Aisles, is, with the exception of the parapet, wholly of early Decorated work, or rather of the transition style between Early English and Decorated. The east window is of three trefoiled lights with three plain circles in the head, with small supplemental tracery; the mouldings, very minute and rich, are given in Billings. The pitch of the roof was probably lowered when the Perpendicular parapet was substituted, on which the base only of the cross still remains, as is the case also on the eastern gable of the Nave. A blocked-up doorway, east of the present Chancel door, suggests, when the present incongruous Ionic screen is removed, the best site for a Vestry, which is at present much required. The tracery in the north Chancel window is very curious, and perhaps, in the inverted curve of the main lines, and the singular form of the centre member, unique.

THE NORTH PORCH is a fine example of the ordinary Perpendicular Porch, with a Parvise over it. Three richly canopied niches remain over the doorway, with shields under the brackets; the central shield is vacant, that to the east is charged with two keys in

^e Billings.

saltire, the western one with two swords in saltire, emblematical of St. Peter and St. Paul, the patron saints of the Church, and whose images with that of St. Mary probably filled the three niches.

Interior.

THE interior presents a very handsome appearance, but its real beauty can only be estimated by Plates xvi. xvii. and xviii. of Mr. Billings' work, which exhibit it with the high pews, galleries, and other excrescences removed. The whole of the interior, with the exception of the east part of the Chancel, already mentioned, is of one date. The Nave is of six bays, the pillars, bases and capitals being of that late Perpendicular character so common in this district. The aisles are nearly as wide as the Nave. The Chancel itself is more than three-fourths the length of the Nave, but this length is apparently lessened by the Chancel-aisles, which, though in this case but partly occupied, seem to suggest to modern architects one of the most feasible ways of retaining a good Chancel, unencroached upon, but offering ample accommodation on the sides; a result which may be easily gained by a correct fitting up of the rest of the Church.

On the wall of the north Aisle are the remains of a painting in distemper, commonly but erroneously called *fresco*, of St. James the Greater. The pilgrim's habit points out the saint for whom it was intended, though Mr. Billings, without any apparent reason, assigns the figure to St. Christopher. This Church adds another to the many sad tales of painted glass which has disappeared even recently. Bridges, who wrote in the last century, mentions, that "in most of the windows of the iles are many broken portraits of saints and bishops." Not a fragment now remains in the Nave-aisles, and even the inner edge of the cusps of the stone-work of the windows have suffered under the hands of modern glaziers. In one of the windows of the north Chancel-aisle, are a few fragments of Perpendicular glass, in one of which is an inscription, wrongly given in Billings, but which appears to be *Virgo Dō Digna*

posteris esto benigna, and on another part of the same window the imperfect legend *pro statu Tho. Bloxham*: there is also a chalice with glory proceeding from it, and in the south Chantry a few monograms; that of the Blessed Virgin (*María*) being perfect. The Rood-loft doorway is still visible on the south-west Chancel pier, and the staircase is probably blocked up within^f. A niche and Piscina in the south-east corner of the north Aisle mark the spot where an Altar formerly stood. In Bridges' time this Aisle was separated from the Chancel by a screen.

The roof of the south Chancel-aisle called "Sawyer's Aisle" is a very good specimen of its period, and deserves careful restoration. The roof-brackets are angels bearing shields with the emblems of the Crucifixion. There is a good old iron-bound parish chest, and a moveable reading-desk, with the chains still attached, which once probably held the Homilies and Jewel's Apology, ordered to be set up in Churches. A similar desk, but fixed, exists in the neighbouring Church of Waldegrave, and if the custom should ever be revived of leaving our Churches open for private devotion, these Bible and Homily desks may form a fitting co-restoration.

The east window of the Chancel, the oldest and most beautiful in the Church, has just been disencumbered of the stone and wood-work which have for a long time marred its proportions, for the laudable purpose of inserting a painted glass window to the memory of the late Rector. This ancient and appropriate kind of memorial, which, while it commemorates the departed Christian, adds real beauty to the Church in which it is erected, is now, it may be hoped, universally taking the place of those mural tablets and sculptures to which walls, windows, piers, and all architectural symmetry and simplicity, were mercilessly sacrificed, and which seldom gave any other return for the graces they destroyed, than the heathen emblems of urns and sarcophagi, and

^f Bridges says that "On the back of the screen, dividing the north ile from the Chancel, is the figure of a man with four sons, a woman with four daughters, and behind them a son and a daughter. Above them is this inscription, ORATE PRO ANIBUS WILLIELMI BUR-

GIS ET JOHANNÉ ALICIE ET ELIZABETH UXORUM EJUS ET ANIMABUS OMNIUM BENEFACTORUM SUORUM AMEN. Under them the following; WHO SO REDIS MI NAME SHAL HAVE GODYS BLYSSING AND OUR LADY, AND MY WYFIS DOO SEY THE SAME."

inverted torches, which have scarcely any intrinsic beauty beyond the material of which they are composed, and which mean, if they mean anything, that the body is burnt not buried, and that the soul is not alive for ever, but has eternally perished.

The only monument of any antiquity and interest in the Church, is a brass of Edmund Sawyer, with the coat *lozengy argent and azure, on a pale three escallops*, a coat assigned to the family by William Camden, Clarencieux.

Architectural History.

A CHURCH must have existed here before any part of the present building was erected, as Ranulph de Ferrariis is mentioned as presented to the living by the Abbot of Burgh in the year 1225 ; whereas the earliest portions of the existing fabric, the inner doorway of the north entrance, and the east end of the Chancel, which are early Decorated, cannot be earlier than about 1260. At this time a Church must have been erected with Chancel, and at least a north Aisle ; the present north doorway may be supposed to stand on its original site. The Tower and Spire are of the date of about 1450, when the westernmost bay of the Nave must have been destroyed, as the Tower is built quite independent of the body of the Church, and has all its ornamental and constructive features carried completely round. The rest of the Church, Nave, Aisles, Chancel-aisles, and Porch, is all of one date, late Perpendicular, and the builders have followed the line of the Chancel rather than, which is more common, the line of the Tower.

T. J.

WARKTON.

RECTORY.
PATRON,
THE DUKE OF
BUCCLEUGH.

St. Edmund.

DEANERY
OF
HIGHAM FERRERS.
HUNDRED OF HUXLOW.



THE GROUND-PLAN comprises Tower, Nave, and north and south Aisles, Chancel and south Porch.

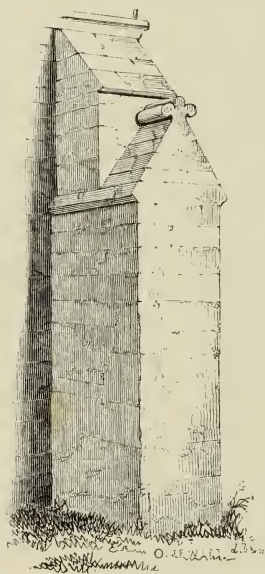
Exterior.

THE village of Warkton stands in the midst of the noble avenues planted by John Duke of Montagu, Master of the Ordnance, generally called "the Planter," which render this one of the most richly and delightfully wooded countries in the kingdom ; and the Church-yard has its full proportion of silvan beauty, the Tower appearing to great advantage among the trees by which it is surrounded.

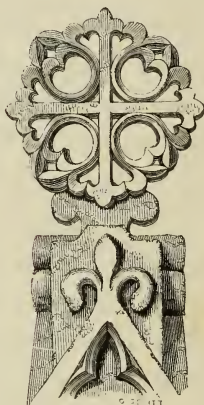
THIS TOWER, which is a complete and untouched specimen of the Perpendicular of the fifteenth century, is of four stories, with crenellated parapets, and foliated pinnacles. The buttresses are of four stages, of small projection, and embrace the angles of the Tower. The basement moulding, which is carried round the buttresses, has a series of quatrefoils over the ground table. The west door is pointed, within a square panel, and the spandrels are occupied with a quatrefoil, and trefoils. The label terminations are heads. The jamb-mouldings, which are continuous, are good and effective, the most distinctive feature being two bold round bowtels, with their corresponding casements. Immediately over the door is a course of quatrefoils, and over this a three-light pointed window, under an ordinary dripstone with plain returns. The lights are once crossed with an embattled transom, and have the usual batement-lights. An oblong square-headed loophole occurs in the next story. The Belfry windows are of two lights, with embattled transom, and a large quatrefoil in the head, partially following the line of the arch over the lights, so as to give it something of the flowing character of the preceding style, with which however it has no connexion. A course of quatrefoils, pierced by

a gargoyle, again occurs under the battlements, which are considerably recessed from the face of the Tower; and the angles are finished with octagonal crocketed pinnacles. The height of the Tower to the top of the pinnacles is seventy feet^a.

The Tower is unhappily the only part of the Church which submits to description in the terms of Gothic Architecture, the Chancel having been wholly rebuilt in a meagre Palladian style to receive several splendid monuments of the Montagu family in the taste of the last century, and all the rest of the Church having been reduced as far as possible without entire rebuilding, to the same absence of all ecclesiastical character. The few traces, however, which remain of the more ancient features, prove that the Church was at least a century older than the Tower. Decorated buttresses appear in each Aisle, and the south door is also Decorated, but the south Porch is Perpendicular.



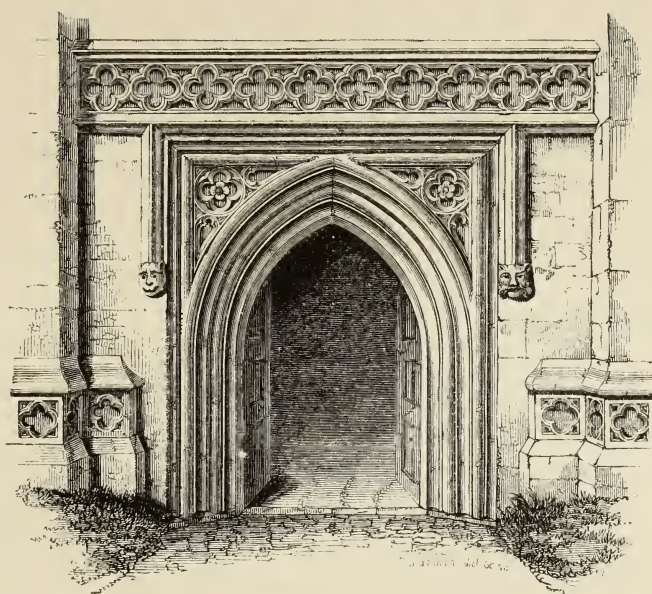
BUTTRESS, WEST END OF NORTH AISLE.



CROSS ON THE NAVE.

Over the Nave gable is a very beautiful cross: the parapets also are generally retained, and are good.

^a There are four bells; the first is inscribed
 "Gratum opus Agricolis
 Intactum sileo percute dulce sono.
 Thomas Eayre, fecit. 1761."



WEST DOOR.

Interior.

WITHIN, the Church has suffered as much as it has without. The Tower-arch is excellent and lofty, but the lower half of it is obstructed by an organ gallery.

As we must be contented with the most scanty information concerning the original appearance of this Church, we may quote Bridges' description of those parts which are now lost to the ecclesiologist. "In the east window are some imperfect coats of arms, and a broken inscription in Gothic letters near the Altar. In the south wall of the Chancel are four stone seats. At the upper end of the south Aisle is a holy water bason. The angles of the buttresses at the east end of the Chancel are topped with stonework of a different form."

The monuments in the Chancel, or rather mausoleum, are described in Hyett's *Sepulchral Memorials of Northamptonshire*, with the exception of that of Elizabeth, Duchess of Buccleugh and

Queensbury, by Campbell, which exceeds the rest in severe beauty of conception and execution.

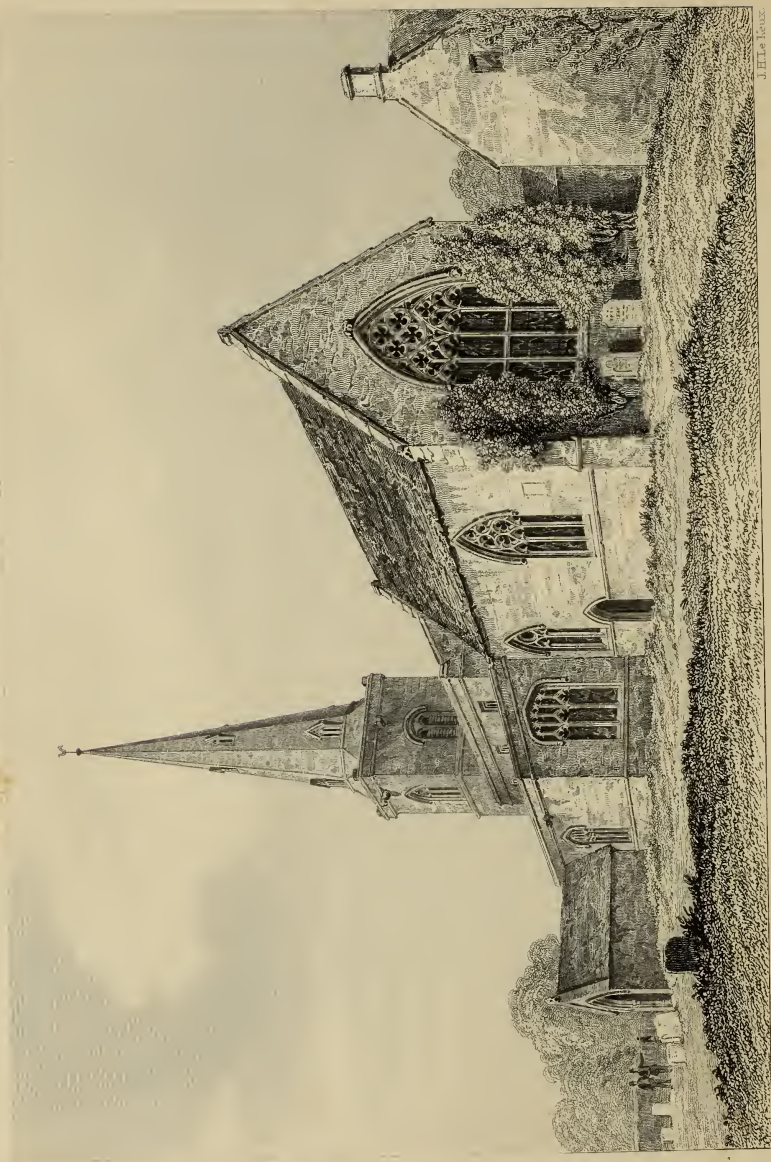
Architectural History.

THIS Church owes its dedication to the gift of the lordship of Warkton to the Abbey of St. Edmund's, in Suffolk, by Matilda, queen of William the Conqueror; and if the round arches in the interior are Norman, we should infer that on entering into possession the convent immediately erected a Church here. No help is afforded in the subsequent history of the fabric, by any notes of transfer of property or other parochial or manorial matters in Bridges, unless the name of Henry Pyel, of Irthlingborough, who was presented to the Rectory in 1352, and who was probably a son of John Pyel, the founder of the College in that place, be taken as fixing with some probability the date of the Nave and Aisles, and perhaps of the original Chancel. The Tower is Perpendicular throughout, and a west door, in so small a Church, may indicate its connexion with an Abbey^b; and to the Abbey and Convent of Bury, patrons of the Church until the suppression, (when it passed to Sir Edward Montagu,) it probably owes its existence, while the mouldings of the door would suggest the same date as that of the College of Archbishop Chichele at Higham Ferrers.

G. A. P. J. C. P.

^b Those Churches which were in the hands of monastic bodies were usually furnished with a west door, for the better effect of processions,

which a chapter of priests might render of more frequent occurrence.



GRAFTON UNDERWOOD CHURCH NORTHAMPTONSHIRE.

Engraved from a sketch by O. Heatt.

Published by J. H. Paine, 1851.

GRAFTON UNDERWOOD.

RECTORY.

PATRON,

THE RIGHT HON. ROBERT
VERNON SMITH, M.P.

St. James the Great.

DEANERY

OF

HIGHAM FERRERS,
HUNDRED OF HUXLOW.



SEDILIA.



THE Church of St. James, Grafton Underwood, consists of Tower and Spire, Nave, north and south Aisles, south Porch and Chancel.

Exterior.

THE TOWER is of three stories. The first story has a single plain west lancet ; the second is without windows ; the third or belfry story is of two-light Early English windows, but Decorated monials have been inserted in the north and south sides. The whole is of rubble, with ashlar quoins, and in the west face of the second story

is a little herring-bone masonry. From within a plain battlement rises a Decorated Spire.

To the west end of the NORTH AISLE, extending along the north face of the Tower, a Vestry has been added; but the window is either an ancient lancet, or so nearly resembling one, that at first sight this addition has an early aspect. The north windows of the Aisle are of three lights, Perpendicular, under four-centred arches. The east window of this Aisle is Decorated, of three lights, square-headed, and there is a Decorated buttress at the angle.

CHANCEL.—The north window is of two lights, Decorated. The east end is sufficiently represented in the accompanying plate.

The south wall has been curiously patched in early times. The door is pointed and very plain, and belongs to the original Chancel, as well as the most western window of two lights, trefoiled, after the advanced Early English fashion, with an uncusped circle in the head. The other window is a good late Decorated window of three lights, with flowing tracery. The string of the east end of the Chancel is carried under the windows, but it assumes a different character as it passes over the door. The angle buttress is Decorated.

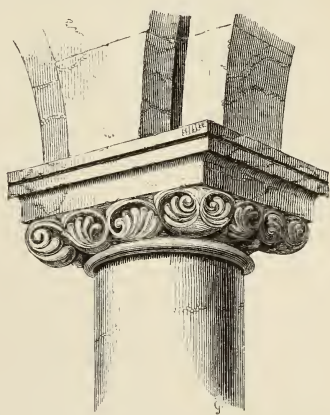
THE SOUTH AISLE is proved to have been Decorated by the string-course which passes under the windows, and it retains its west window and its door of that character, but in the east and south Perpendicular windows with four-centred heads have been inserted.

THE PORCH is of great proportionate length. The door is of two chamfered orders, the inner one springing from an engaged shaft. The dripstone terminates on one side in a rose, on the other in a notch-head; and it is worthy of note that throughout this Church the dripstone terminations vary even in the same label: in one place in the north Aisle, a notch-head, which is generally taken to indicate an Early English or early Decorated date, appears together with an ordinary plain Perpendicular return; while the moulding, part of which is of the same stone with the notch-head, proves the whole of the work to be of the later style.

THE CLERESTORY is of square-headed windows of two trefoiled lights, and, with the parapets, is Perpendicular.

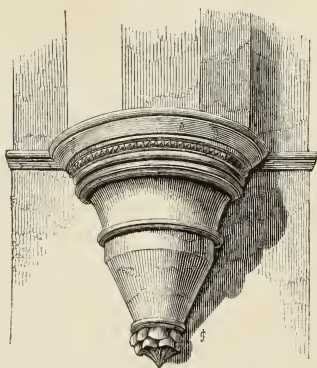
Interior.

THE NAVE is of three bays; all the pillars are cylindrical, with circular bases, but the abacus on the north is square, on the south round, and there is a marked difference in the foliage. Those on the north would pass for Norman, both from their shape and the massive leaves curling under the abacus, but they are probably not earlier than the others, in which the nail-head running up the veins of the leaves indicates an Early English date. The arches are equally equivocal in their character; those on the north are of two orders with plain soffits; those on the south also of two orders, the outer plain, the inner chamfered. The same simple label runs over all, which springs on the south side from rude heads.



CAPITAL, NORTH.

THE CHANCEL-ARCH springs from brackets, of which a drawing is given, and in the Chancel are two niches, one in the north-east angle, with a smaller one above it; and a plainer one to the north. The Sedilia are three, Decorated, as is also the Piscina, in which part of the shelf remains. Near the east end is a square hole, too high up for a locker, and which seems to have



CORBEL.

penetrated the wall, as it appears, though blocked up, on the outside also. There is besides a square locker with the door remaining at the north. There is a very plain Piscina in the south Aisle, denoting that there was there a Chantry-altar.

The Tower-arch is closed.

There are some fragments of good Perpendicular wood-work, and the base of the Rood-loft remains.

Two monuments only of any pretensions appear in this Church: one in the north Chantry to the Lady Anne Fitzpatrick; and an enamelled brass on a black marble slab, beneath an elaborate hearse, in the Chancel, to the Lady Gertrude Fitzpatrick, daughter of John, Earl of Upper Ossory: but as both these are modern, it does not come within the province of this work to describe them.

The arms of Fitzpatrick occur everywhere on monuments and hatchments,—*sable, a saltire argent, on a chief azure three fleurs de lys or*. Bridges mentions *sable, a chevron between three mullets argent*, and *argent a cross engrailed gules*, as occurring in the north window of the Chancel: the latter is for Drayton^a. These have disappeared.

Architectural History.

HE very early character of the Tower, and of the Nave piers on both sides, would lead to the conclusion, that this Church consisted of Tower, Nave, and Aisles, when Henry III. began his reign, at which time (1216) Philip de Worcester held the lordship: but no part of the present Chancel seems older than about 1300, and the south Aisle in its present features is of about the same date, the inserted windows of course excepted. Again, about the middle of the reign of Edward III., when the lordship belonged to a family named Seymour, the later portions of the Chancel were erected, and the Chantry was added to the north Aisle. There are still Perpendicular insertions to be accounted for, but here documents fail.

G. A. P. J. C. P.

^a 22 Edward III. Simon de Drayton obtained leave to enclose and convert into a park

a wood in this parish, from which it derives the addition of Underwood to its name.

CRANFORD ST. ANDREW,

WITH

CRANFORD ST. JOHN.

RECTORY.

PATRON,
REV. SIR GEO. S.
ROBINSON, BART.

DEANERY

OF
HIGHAM FERRERS.
HUNDRED OF HUXLOW.

HE two Cranfords, recently consolidated into one Rectory, are in many respects twin Churches, coeval in their most ancient parts, and each presenting the most pleasing portion of the prospect from the site of the other. The Church of

Cranford St. Andrew

owes a great part of its picturesque effect to its situation within the park, and close to the mansion of Sir George S. Robinson, Bart. It is not, however, without features more exclusively architectural. It consists of Tower, Nave, north Aisle, Chancel, north and south Chantries, and south Porch, with a transeptal addition to the north Aisle, erected by Sir George Robinson, the present Patron and Rector.

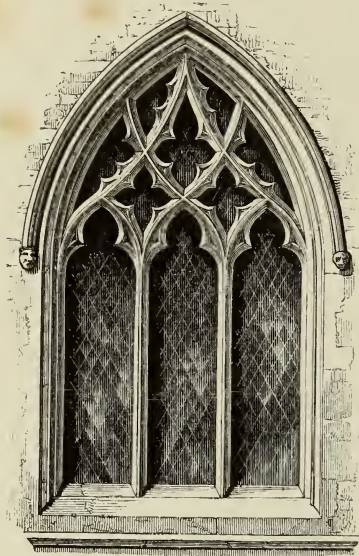
Exterior.

THE TOWER has a pointed west door^a. Over this is a single small lancet. The belfry-windows are of two trefoiled lights with a quatrefoil in a circle in the head, on the south, east, and north sides; on the west the trefoils are subtrefoiled, so as to produce a rather richer effect. All these characters indicate the transition from Early English to Decorated. The engraving renders any description of the upper portion of the Tower superfluous.

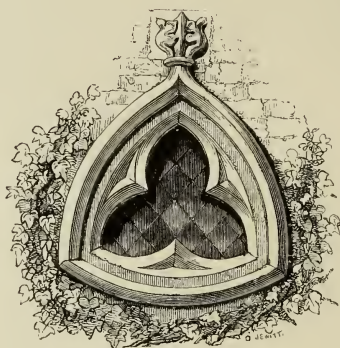
THE NORTH AISLE, which was originally Decorated, retains a square-headed two-light window, and a door of the original character, now forming the entrance to the new Transept; but a three-light five-foiled window, under a low four-centred head, of

^a The Abbey of Peterborough had rights here.

about the middle of the fifteenth century, is inserted in the east end. The east window of THE CHANCEL is pointed, of three lights, of ordinary Perpendicular character. That of the SOUTH CHANTRY is also Perpendicular, recently inserted. The Priest's door is under a depressed ogee, of a shape and with mouldings which shew it to be anterior to the date of the Chantry.



WINDOW.



CLERESTORY WINDOW.

The south of THE NAVE is Decorated throughout: the window between the Chantry and the Porch, and the triangular trefoiled Clerestory windows, with finials to the dripstones, splayed to a round-headed arch within, deserve to be noted: the same Clerestory lights are found also in the two neighbouring Churches of Cranford St. John, and Barton Seagrave, and may suggest a connecting link between the history of these Churches.

The Porch is Decorated, with little trefoiled lights at the side.

Interior.

THE NAVE and NORTH AISLE are separated by three semicircular arches of two orders, with flat soffits, resting on cylindrical columns, which give them a Norman character; but the re-

sponds have an Early English section, so that we must class this with several neighbouring Churches, which retain the cylindrical pillar, and the round arch of the Normans, though they are of the succeeding style. The Chancel-arch is Decorated.

The Tower-arch has been recently thrown open, by the removal of an unsightly gallery; the effect of this restoration is, as it always must be, excellent. The removal of the gallery displayed a feature of some elegance, and perhaps unique. One of the arch mouldings is connected with a bowtel in the jamb by a broach chamfer, the point of which terminates in a little cluster of leaves.

The whole of the Church has been filled with very rich and substantial open oak seats, and the Pulpit, which is also recent, is of the same costly character, with ancient carved panels introduced, of the five following scenes of our Lord's Passion; Christ washing the disciples' feet; Christ taken prisoner; Christ before Pontius Pilate; Pilate washing his hands; the Last Supper.

The stone Reredos after that at Geddington, is new. The whole of these enrichments and improvements are the work of Sir George Robinson, the present Rector.

The Font is a plain octagon, resting on a four-sided shaft, three sides of which have been enriched with Early English tracery.

There are fragments of ancient English glass in the east window, and the rest is filled with German painted glass, containing many coats of arms of foreign families.

Monumental Remains.

AGAINST the wall of the north Chantry are arranged five small brasses, which formerly rested on the Chancel floor. They are appropriated by the attendant inscriptions to John Fossbrook (1418) and Matilda his wife, and to John Fossbrooke (1602) and his two wives. The

former legend is worthy of transcription, as recording the name of the "dry nurse" of Henry VI.

Hic jacet Johes Fossebrook Armig. qui obiit huius die mensis Octobris Anno Dom Millmo CCCXXVIII et Matilda uxor ejus que fuit sicca nutrix Dno Regi Henrico Sixto Quorum animabus ppicietur Deus. Amen.

The south Chantry is now appropriated to the monuments of the Robinson family, and among these is that of Sir William Robinson, brought from Nuneham Courtney Church in Oxfordshire.

Architectural History.

THE Nave piers and arches seem to indicate that there was a Church here as early as the beginning of the reign of Henry III., but the earliest part which affords any indications of a more precise date, is the Tower, which may be placed in the last twenty years of the thirteenth century. About the middle of the next century the whole of the Church, except the Tower, was probably rebuilt, or such considerable insertions made in such parts as were retained, as to give it a Decorated character; but in the reign of Henry VI., and we would conjecture by a Fossbrook, the north Chantry was made to assume its present form, and the Chancel was assimilated to it by the insertion of a Perpendicular east window, and the addition of battlements, while a south Chantry was added, the Priest's door of the older Decorated Chancel being inserted in the new work. Before the time of the Fossbrooks no name occurs to which to refer any other part of the Church; it may be worthy of note, however, that the names Canvill, Esseby, Estley, and Curzon, occur in Cranford, about the date of the Tower of this Church, and of the east window of the Chancel of Cranford St. John; and that the same names occur also at Crick at the same date, to which the Tower and Spire of Crick Church must be referred.



Designed from Sketches by A. C. Cox.

CRANFORD ST JOHN CHURCH, NORTHAMPTONSHIRE.

Engraved by J. H. Parker, Oxford 1847.

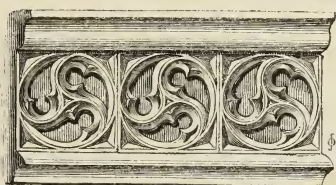
J. H. Parker.

CRANFORD ST. JOHN.

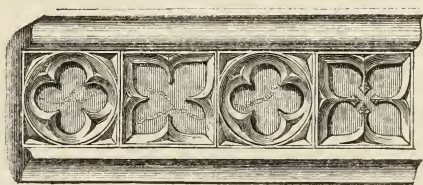
TOWER, Nave and north Aisle, Chancel, north Chantry : south Aisle and Porch, and Vestry, built to resemble a north Porch, recently added.

Exterior.

THE TOWER is the portion of the Church which most nearly retains its ancient aspect, though the recent insertion of a west door with a flat ogee head^b, destroys the Early English character



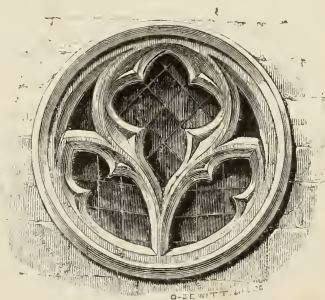
BAND, SOUTH SIDE OF TOWER.



BAND, NORTH SIDE OF TOWER.

of the first story. Over this is a single small lancet. The Belfry windows are Decorated; and the step-battlements with courses of quatrefoils under them, which are varied on the four sides, are Perpendicular; Bridges tells us that there was once a Spire, but that it had fallen before his time.

THE NORTH AISLE has three Decorated square-headed windows of two trefoiled lights, and a late Perpendicular window has been inserted in the eastern bay. No other features of the exterior need be noticed, except the north Clerestory windows, two of which are like those at Barton Seagrave and Cranford St. Andrew, with one of greater pretensions between them; and the east window of



CLERESTORY WINDOW.

^b This door is copied from the rood-loft within.

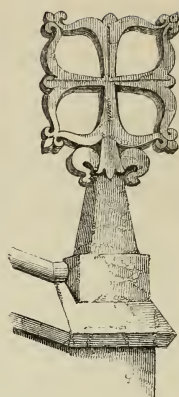
THE CHANCEL, which is of three lights, the lights trefoiled and subtrefoiled, in the style peculiar to the last twenty years of the thirteenth century: so that we have the date of the Tower of the sister Church recurring in the Chancel of Cranford St. John.

Interior.

HERE we are met by the same approach to the Norman as in Cranford St. Andrew: the same round arches with soffits of two orders (but here slightly bevelled), and the same heavy capitals: every thing is, however, a little more enriched, and the capitals are adorned with foliage, and a hood-moulding, terminating in a flat pellet, runs over the arches. There is besides, at the western bay of the Nave, a lower and narrower round arch, of two plain soffits, resting on brackets, of very early character, but it is extremely difficult to suppose this historically distinct from the rest of the Church. A bracket which supported part of the Rood-loft remains inserted between the voussoirs of the nearest arch.

THE NORTH CHANTRY opens into the Chancel by two pointed arches, with a central octagonal pier. These arches present an anomaly not very infrequent: each spring of the arches is higher than that next to it to the west, though the points of the arches are of the same height. They vary in this degree—6 feet 5 inches, 6 feet 7 inches, and 7 feet.

THE FONT, which stands just within the south door, is Decorated, but very plain. The floor around it is partially furnished with encaustic tiles, and surrounding the base on the ground is the inscription *He that believeth and is baptised shall be saved.* The pavement of the Chancel, also, within the Altar-rails, is of encaustic tiles, and is among the enrichments provided by the present Rector, as well as the glass of the east window, in which the consolidation of the two Rectories is happily commemorated by



CROSS.

the insertion of the figures of St. Andrew and St. John, on either side of our blessed Saviour, and the following inscription running beneath them.

Ecclesiis duabus apud Cranford S^{cti}. Johannis Bapt: et S^{cti}. Andreæ pro usu fidelium consociatis, Rectore uno Beneficioque junctis, benedicat Christus. 1841.

A little old glass remains, and the following coats of arms have been inserted, taken from the north Chantry window :—1. England. 2. *gyrone of 12, argent and gules*°, 3. the same as 2, with a *label of three points azure*.

Architectural History.

FROM the very early character of the Nave piers and arches, and of the lower story of the Tower, we infer the existence of a Church, Tower, Nave, north Aisle and Chancel, not much later than A.D. 1200, of which however the parts just mentioned alone remain. The present Chancel has an east window of about 1290, which is probably about the date of the north Aisle and Chantry, though the latter has been greatly altered from its original character. The Clerestory and Belfry are about the middle of the next century. Bridges says that the Chancel was rebuilt in 1674, but the east window must have been retained.

We shall best express our respect for the feelings which are embodied in the erection of the south Aisle, which appears in the accompanying view of the Church, by giving the following inscription from a foliated panel in the interior :—“This south Aisle was built to the glory of God, A.D. 1842, by the Rev. Sir George S. Robinson, Bart., Rector, as a memorial of the early translation to the Church in Heaven of two beloved children, George William Robinson, born 9th March, 1828, died 17th October, 1836. Agnes Lucy Robinson, born 11th July, 1840, died April 17th, 1841.” On a scroll beneath “*I believe the Communion of Saints.*”

T. J. G. A. P.

° This coat belongs to the family of Basingbourne, a name which cannot be found in Bridges' history of the two Cranfords.

NEWTON-BROMSWOLD.

RECTORY.

PATRON,

ALL SOULS' COLLEGE,
OXFORD.

St. Peter's.

DEANERY

OF

HIGHAM FERRERS.
HUNDRED OF HIGHAM.



HERE is something very primitive and rural in the appearance of this little Church, as you find it in the midst of the fields after a long cross-country drive. It consists of Tower and Spire, Nave, north Aisle, south Porch, and Chancel. The Aisle extends along the north side of the Tower, in a compartment now roofless, and in a sad state of neglect, but which would form an excellent Vestry, with an entrance to the Church through the blocked up doorway.

THE CHANCEL is the most interesting feature, from its high-pitched tiled roof and overhanging eaves, with bold coping stones and hip-knob at the east end. The whole is of one date, Decorated. The Belfry windows would give the same date to the Tower, though there seem traces in the masonry of earlier work. The flat-ogee doorway in the north Aisle is also Decorated, but Perpendicular windows have been inserted in this Aisle, and the walls of the Nave with the Porch are Perpendicular from the ground. The Clerestory, of three windows on the south side, without an Aisle, has the usual unsatisfactory appearance of this arrangement.

ON entering, the Font, standing to the south against the westernmost Nave-pier, is, as it should be, the first object that presents itself to the eye. It is a plain octagon, but tracings of a pattern for carving are visible on its sides. The cover is rude and heavy, but appears to be original.

The piers between the Nave and north Aisle have a section which would generally be called Perpendicular, but the capitals have a Decorated character ; the arches, however, are four-centred

Perpendicular, agreeing in date and character with the rest of the Perpendicular work of the Church. A great part of the old open oak seats remain, though not free from the encroachment of modern deal pews. The Pulpit is poor Perpendicular work.

At the east end of the Aisle a bracket and rude Piscina denote a small Chantry, raised on one step; from this to the Chancel was a hagioscope, now blocked up. The roof is original, resting on stone corbels.

The Tower below is open with good effect, though there is no west window; the upper part of the arch however is blocked up and obscured by an unnecessary gallery. The bell-ropes are seen from the Church, nor can there be any reasonable objection to their appearance in Churches of much greater pretensions than this. Certainly they form no excuse, as they are often alleged, for blocking up the Tower from the Nave.

The most remarkable feature in the Chancel is the series of six shallow arches of equal height stretching along the whole south wall, from the east end to the door. The easternmost contains a Piscina, the rest resemble shallow Sedilia, but the Church had no connection with any religious house, to explain the existence of so large a number. On the north side is an arch of six feet span, but with nothing to indicate whether it is a founder's tomb or an Easter sepulchre.

There are two ordinary brasses of ecclesiastics of the dates 1426 and 1487, the inscriptions of which are given in Bridges. A few fragments of painted glass remain. The head of a Bishop under a canopy in the north-east window of the Aisle is very good; there are also two heads of saints in one of the Clerestory windows. A little eastward of the Porch was the Church-yard cross, of which the base only remains.

RUSHDEN.

RECTORY.

St. Mary.

DEANERY OF

PATRON,

HIGHAM FERRERS.

THE LORD CHANCELLOR.

HUNDRED OF HIGHAM.



WEST PORCH.

THE Church of Rushden is one which may claim a very high rank, even in this district, from much beauty and singularity both of outline and detail, especially from the perfect elegance of its magnificent steeple. It consists of a Chancel and Aisles, Transepts, Nave and Aisles, north and south Porches, and western Tower and Spire.



J. Macdonald

J. Leighton

ST. DUNSTONS CHURCH, LONDON.

Printed by J. H. Parker, Oxford, 1846.



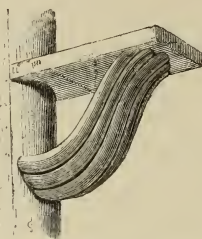
Exterior.

TOWER AND SPIRE.—The bold and lofty Steeple a good deal resembles Higham in its main outline, but surpasses it in the greater elegance of its taper Spire. It is, as would appear, originally of the Decorated style; though it has undergone considerable alterations during the Perpendicular period. Of its four stages, two of which rise above the roof, the three lower are supported by double buttresses, placed not quite close to the angle: on the top of each is a large grotesque head. In the lower stage is the western entrance, seemingly of the original Decorated work; it is formed by the same sort of shallow porch as at Higham, but of much less richness. The small flying buttresses which connect it with the buttresses of the Tower on each side, are a remarkable feature. Both doorways are without shafts; the outer, which is much larger than the interior, has a straight gabled canopy, adapted to the high pitch of the Porch itself; between it and the head of the arch is a trefoiled niche, deprived of its statue. The space between the two doorways is left quite plain, and is covered with a single narrow bay of quadripartite stone groining from corbels. It would seem, however, that some change has taken place since its original erection; as in the masonry on both sides may be traced a large half-arch, like that before mentioned at Irthlingborough, but on a smaller scale, as if the part below had been originally open, and afterwards filled up. The door appears ancient, having a bold trefoil in the head. The only window in any of the lower stages is the west window, Perpendicular, of three lights, inserted under an early label, terminating in masks. In the third stage to the north, south, and west, is a small two-lighted window.

The Belfry stage is truly admirable; the general character of its rich cornices, and the very effective angular pilasters, may be sufficiently understood from the engraving. We must however remark the excellent jamb-mouldings of the graceful Perpendicular Belfry windows, and the fact that they are let in beneath arches of con-

struction, cut off at the sides by a triangular panel, trefoiled, rising from a head.

The elegant turrets at the corners of the parapet are panelled, but without arches or foliations. Of the details of the noble Spire, attention should be called to the lights, which are Decorated, and of which the lowest range has a remarkably long quatrefoil in the head, and to the open crockets at the angles.



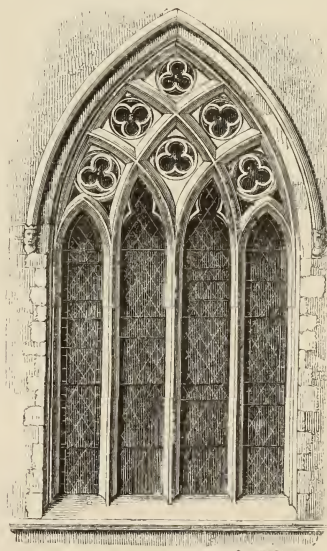
CROCKET ON THE SPIRE.

NAVE.—The Nave is embattled, the battlement being continued round the low eastern gable, and has a Clerestory of no great elevation. The windows over the Transepts are merely square-headed cinquefoiled openings of one light, though of considerable breadth; the others are of two lights, with Perpendicular tracery. The windows throughout the Church are mostly of two types; one early Geometrical, which, with two exceptions, are of two lights, with a foliated circle in the head, and of remarkable elegance; the other Perpendicular, of large size, which, though presenting considerable diversities, retain a very marked character; somewhat similar ones being found in the Churches of Titchmarsh and Grendon. The arches are four-centred, but yet in some instances acutely pointed, and the windows themselves of considerable height, the upper segments being not distinguishable from straight lines. The tracery begins considerably below the spring of the arch, and is often divided into stages by transoms, sometimes embattled, or by uniting two lights under one arch, so as to form a row of quatrefoils. Though these windows are constructed on a principle contrary to the commonly received ideas of beauty, it cannot be denied that the general effect of them is rich in the extreme.

AISLES.—The Aisles are embattled like the Nave, the battlement being continued round their low gables. In the west face of each is a small round-headed window of debased character: that to the north has the date of 1718 in the label termination. The western bay of the south Aisle is occupied by a Decorated Porch of plain character, which does not extend quite to the west end;

its gable, though still rather high, appears to have been originally of steeper pitch. To the north of a small trefoiled-headed window in its west face is a very perceptible seam in the masonry. Another larger Porch of Perpendicular date, with a low gable, corresponds to this in the north Aisle and reaches nearly to the west wall. The outer doorway has a four-centred arch, slightly ogeed, with well-moulded jambs; there is a square label, and spandrel filled with quatrefoils. The well-wrought window at the west side is of a size not very usual in such a position. The Porch is vaulted from shafts, with discontinuous imposts. The groining has ribs of rather complicated design, which in their foliations present an approximation to fan-tracery. The inner doorway is Early and very graceful; it has a trefoiled arch rising from shafts with moulded capitals. Over the Porch is a Parvise, which is accessible only by a ladder; it has a tolerable timber roof and a fire-place: a square-headed window to the west, which formerly lighted it, was blocked in the year 1829,—it is difficult to conceive why,—and a niche above the outer doorway opened and glazed instead.

TRANSEPTS.—The Transepts project from the Nave, and are but little inferior in height; they have low gables and plain parapets; that in the south Transept being adorned with a good ball-flower cornice. They have small and very low double buttresses at the angles. Most of their windows are Geometrical; that in the south front has three trefoiled lights under a single arch, with the spandrels of the centre light pierced with a trefoil; that corresponding to it on the north side is very remarkable, and far from beautiful; its intersecting tracery bars hardly deserve the name, being little more than mouldings, and the foliated circles between them look as if cut out of the solid: and, what is very

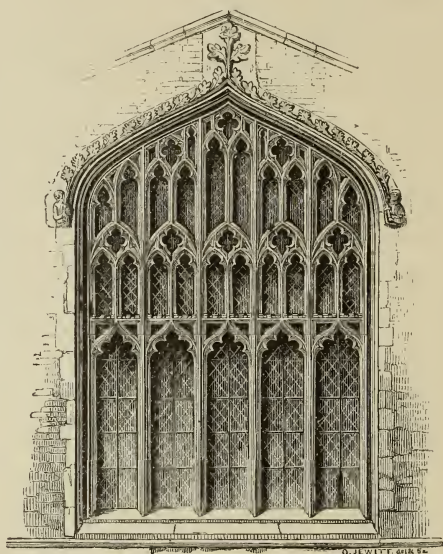


WINDOW, NORTH TRANSEPT

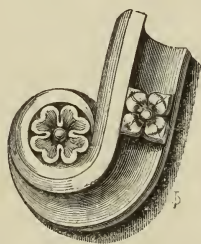
rare, they are concentric, and consequently do not harmonize with the arch of the window.

CHANCEL AND AISLES.—The Chancel is rather lower than the Nave, and has, like it, a low gable; the Aisles have lean-to roofs, joining it, and having the battlement continued round the whole.

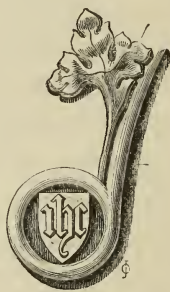
The exterior is Perpendicular throughout, except the plain Early Priest's door in the south Aisle. The windows, mostly of the character mentioned above, are of considerable richness, having the labels in several places crocketed; that of the east window of the Chancel is carried up into a now empty niche, and that of the north Aisle is enriched with a four-leaved flower. In the south Aisle, the round terminations of the labels, with the exception of a single window, contain roses.



EAST WINDOW.



East end of North Aisle.



South Aisle of Chancel.

LABEL TERMINATIONS.

The two windows in the north Aisle, though palpably of the same late date, are of another character; the tracery, as is not unfrequently the case at this period, might be almost looked upon as a return to Decorated forms. The arches are four-centred, of the more usual and more graceful variety of that shape. The east end, and indeed



J.H. Le Roux

J.H. Le Roux

Architectural drawing of the interior of a Gothic church, showing the nave with high vaulted ceilings, flying buttresses, and rows of pews.

Architectural drawing of the interior of a Gothic church, showing the nave with high vaulted ceilings, flying buttresses, and rows of pews.

the whole view from the south-east, is excessively striking. The effect of the great breadth of the Chancel and Aisles, which have the appearance of ranging under one immensely wide gable, is most singular, excess in this proportion being so much rarer in our ancient Churches than in any other. At the north-east corner is an embattled staircase turret of octagonal form; its cornice, like the parapet near it, is adorned with four-leaved flowers and heads. At the other angle is a buttress, continued from the east wall, running through the parapet, and terminating in a pinnacle containing niches and statues now mutilated.

Interior.

THE general aspect of the Church within is very striking, though at first sight not very intelligible. It has however much more cruciform effect than is usual where a genuine lantern is absent, on account of the greater height of the Transepts, the size of the arches leading into them, and the rich strainer arch across the Nave.

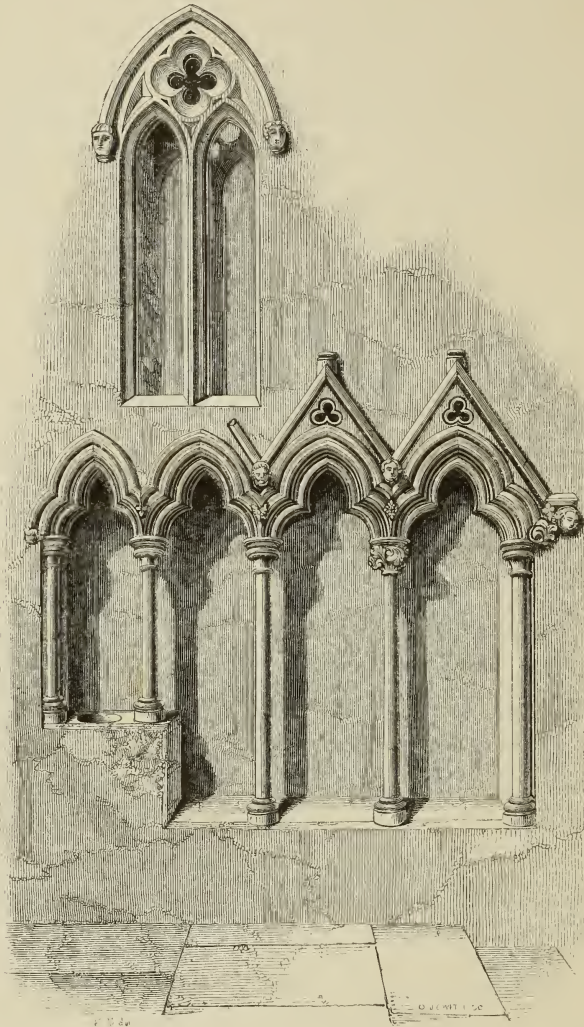
CHANCEL AND AISLES.—Of the three bays of the Chancel, the eastern is divided from the Aisles by a solid wall, the two others have four-centred arches with moulded architraves, springing from pillars of the hollow lozenge form, with shafts attached to the cardinal faces. On the north side the eastern arch is partly blocked up by a large and unsightly monument in the Aisle. The other arches have parcloses across them, of late date and no great merit. There are some remains of stalls, but poor, and of small extent.

The accompaniments of the three Altars at the ends of the Chancel and its Aisles, remain in good preservation. The Sedilia and Piscina of the high Altar are Early English, of singular beauty, the details of the shafts, capitals, labels, and foliage, being of great merit. They form an arcade of four pointed trefoil



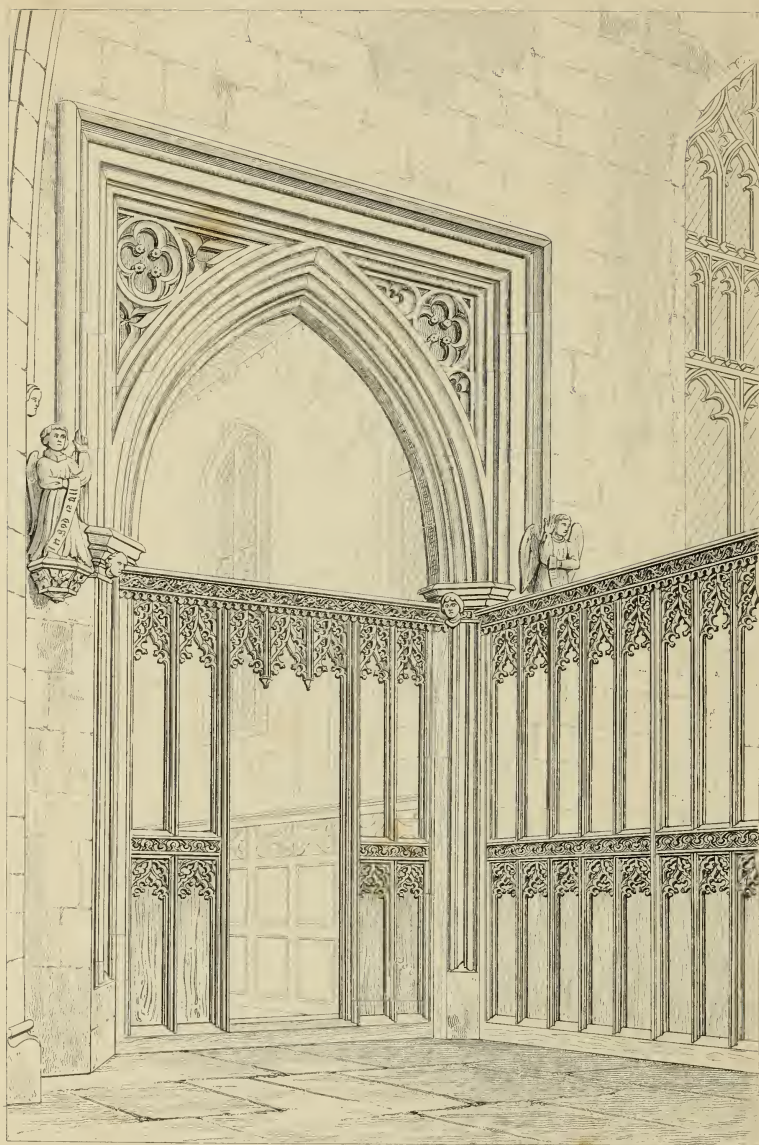
CAPITAL, SEDILIA.

arches, over the two westernmost of which are straight-lined Canopies, with a trefoil in the space between them and the point of the arch ; those over the eastern, if they have ever been completed, would appear to have been cut through by a window open-



SEDILIA.

ing into the Aisle, which can however be very little, if any, later than the arcade itself, as its lights are unfoliated, and the quatrefoil in the head exhibits the very earliest form of tracery ; instead of a splay, this monial and quatrefoil are repeated in the face of



Engraving from *Sketches* by O. J. J. J.

J. H. Le Ke

THE CHURCH OF ST. MARY, BATH.

Published by J. H. Parker, Oxford, 1848.

the wall next to the Aisle. The position of this very curious and elegant window is very singular, and its use by no means apparent; there is no trace of its ever having been glazed, as there is no groove, but only small holes at intervals, as if for a shutter. The cill of the east windows, both in the Chancel and south Aisle, is brought down to form a reredos to the respective Altars. To the north of the high Altar is an excellent niche, under an ogee canopy between two pinnacles; the crockets with which it is enriched are well worthy of attention. In the north wall is a small doorway opening into a narrow passage leading to the staircase-turret at the north-east corner of the Church. This passage extends behind a solid wall, the west face of which, being embattled and enriched with panelling, appears to have served as a reredos to the Altar which anciently occupied the east end of the north Aisle^a. In the south Aisle, the site of the Altar is marked by a crocketed ogee Piscina, trefoiled.

The wide and lofty Chancel-arch, which is of the earlier period, springs from semi-octagonal responds, whose capitals seem however of later date, more resembling those in the Nave, and the arch from the north Aisle into the north Transept appears contemporary. The Rood-skreen, which is good Perpendicular, is in fair preservation, being perfect with the exception of its doors; another Skreen, with an excessively rich cornice, fills the northern arch.

The south Chancel-aisle is entered from the south Transept by an elaborate Perpendicular arch, which is undoubtedly one of the greatest ornaments of this beautiful Church. The arch, which is well moulded, springs from clustered responds, with capitals containing heads. On the west side, the square label enclosing its rich spandrels is supported by angels standing on brackets and holding scrolls, that to the north inscribed *In God is all*, to the south, *In God help*. On the soffit of the arch is this legend: *Dis arche made hue bochar and Iulian his wyf of whos sowlus God habe merci upon. Amen.* Across the arch runs a *Parclose*, perfect

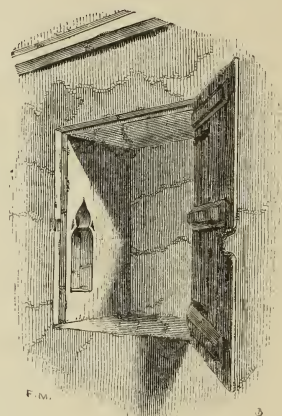
^a Another but plainer instance of this not very common arrangement will be remembered at Higham Ferrers.

except that the doors are wanting; it is of very good design both in its panelling and its open tracery.

TRANSEPTS.—The large Perpendicular window inserted in the east wall of the south Transept has niches in the jambs, and its cill is brought down for a reredos. The Piscina is singular, having a round-headed cinquefoiled arch without label, but on its shoulders are two octofoils enclosed in circles; above is a plain bracket. In the north Transept are two aumbries. The arches



PISCINA, IN SOUTH TRANSEPT.



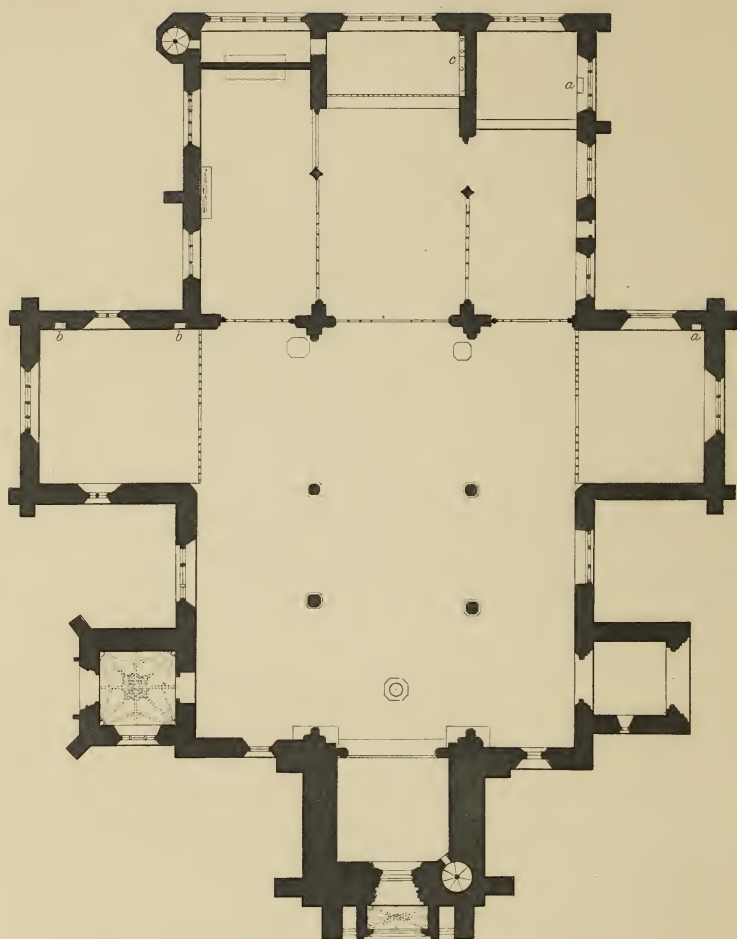
AUMBRY, IN NORTH TRANSEPT.

into the Aisles of the Nave spring from corbels in the wall, which being placed much lower than the capitals of the pillars, give the arches a very irregular and awkward shape. The projecting part of the Transept is skreened off by parclose work.

NAVE AND AISLES.—These are of three bays; the arches, of two chamfered orders, being of the earlier date; those leading into the Transepts are much broader and loftier than the rest; the octagonal pillars, from the mouldings of their capitals, which on the first pillar on each side are especially complicated, and the singularly awkward way in which they are made to join to the arches, would seem to be an alteration of the Perpendicular period.

From the first pair of pillars to the east in a line with the Transept walls, and the arches between them and the Nave Aisles,





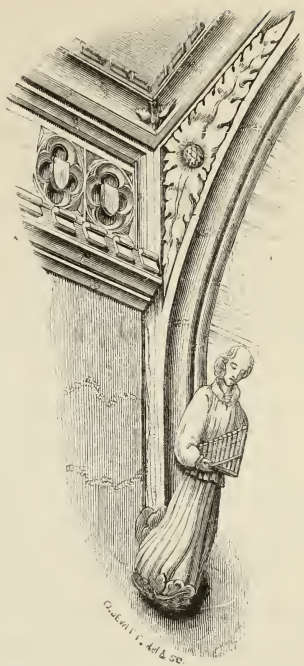
5 0 5 10 20 30 40 50 Feet
 Scale 25 feet to an inch.

a. Piscina.
b. Ambry.
c. Sedilia & Piscina.

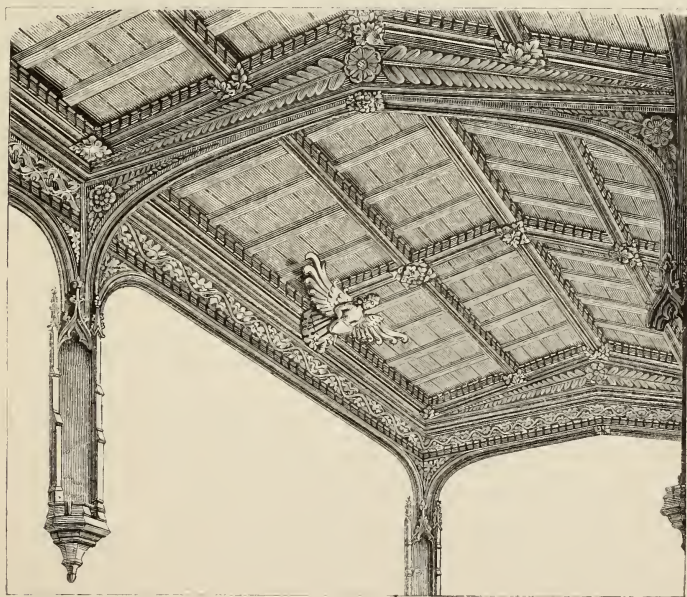
PLAN OF INTERIOR OF THE CHURCH OF ST. GEORGE, LONDON.

risers a beautiful and elaborate strainer arch across the Nave, which differs too little from that already described at Finedon to need a detailed account. Near the north door may be remarked an appearance in the floor somewhat like the base of a column. The large Perpendicular window in this Aisle has niches in its jambs, and retains figures in the stained glass with labels.

All the roofs in the Church are of timber and low-pitched; the Aisles have compass roofs. That of the Nave is very good, rising from angel corbels and adorned with bosses, and those over its Aisles are of similar character: that in the north Aisle is highly ornamented, and the principals rise from wooden niches now empty; that in the north Transept has open panelled



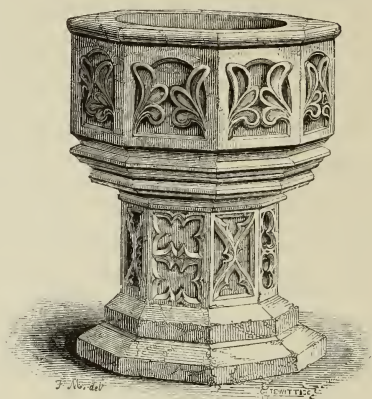
CORBEL OF NAVE ROOF.



ROOF OF AISLE

spandrels: the rest are very poor. At the east end of the south Aisle the weather-moulding of an earlier and lean-to roof remains.

The very handsome Font, which stands in the western part of the Nave, exhibits a mixture of Early English and Decorated details. It is of the usual form, an octagonal bowl on a shaft of the same shape; the former is enriched with foliage of Early English character; the latter with tracery of various patterns, mostly Geometrical. The wooden Pulpit, of Perpendicular date, exhibits different patterns of tracery on several panels. At the west end of the north Aisle is a square-headed fire-place, apparently ancient, very much resembling those in the Campanile at Irthlingborough.



THE FONT

A few open seats remain, but pews have encroached on most of the area of the Church; one in the north-east corner of the Nave, just outside the Rood-screen, is a singular and early instance with a canopy. There is only one gallery, at the west end, erected in 1829, quite blocking up the Belfry arch. In the Church-yard is a rare instance of a high tomb in the open air, having a row of large quatrefoils, and an inscription now illegible.

Architectural History.

IN the absence of records, it is fortunate that we have sufficient internal evidence to ascertain the date of the several parts of the building with tolerable accuracy. Though so much altered, there can be little doubt that the whole circuit of the walls is of one date; namely, about the accession of Edward I., marking the transition from the Early English to the simplest Geometrical

forms. This is shewn by the prevalence almost throughout the Church, both within and without, of a single string of that date, which forms the label of most of the contemporary windows and doorways, and is often cut through by the later insertions. The Church at this period must in its outline have pretty much resembled the first appearance of Irthlingborough, as already described; but it seems to have had a western Tower, as fragments of earlier masonry may be discerned in the lower part of the present one. Whether there was a Clerestory cannot be ascertained, as no traces remain of the original roofs.

The Tower and Spire appear to have been erected more recently, during the prevalence of the later forms of the Decorated style. There is reason to believe that considerable further alterations took place at this period, though they have left but very small traces behind them. The Transepts, it will be remembered, have low-pitched roofs, and round the parapet of the south is a Decorated cornice. As there is no mark of a gable remaining, if it ever had a higher one, it must have sprung from the present level. The Clerestory windows over this part are also different from the rest, and apparently earlier. Further, had the Nave retained the high roof, which we may suppose it had at first, until the final changes, we might expect to find some trace of it against the Tower, either inside or out, which is not the case. We must therefore conclude that at the time of its erection the roofs of the Nave and Transepts were lowered, and a Clerestory introduced, exactly as was done to the Quire of Irthlingborough Church about the same time. To the early days of Perpendicular we may probably refer the Nave pillars, (which differ completely from the palpably late ones in the Chancel,) and possibly the strainer arch, together with the windows of that style in the Tower, which shew no trace of the peculiar character of the later specimens in this Church.

Finally, about the beginning of the sixteenth century, the Church assumed its present form; the Chancel piers and arches, and the windows and battlements, being altered to the prevalent taste of the period, to which also must be ascribed the present Clerestory and roofs.

WOLLASTON.

VICARAGE,

St. Mary the Virgin.

DEANERY

PATRON,

OF HIGHAM.

F. DICKENS, ESQ.

HUNDRED OF HIGHAM.



THE SPIRE.

THE larger part of this Church having fallen down in the year 1737, there is only the Tower and Spire, with the north transept of the original fabric, remaining. These portions are, however, so exceedingly good, that they furnish us with great cause for regretting there is no more left. It was originally a cruciform structure, with transepts rather short in proportion to the massive character and altitude of the central Tower. As this, with the exception of the north fragment already referred

to, is all that is left of the earlier edifice, a few words will be sufficient to describe it.

In addition to the well-executed masonry, the eye is pleased by the just symmetry of the general outline, forming both an admirable specimen of ecclesiastical architecture when viewed immediately near, and a striking object from its lofty elevation, when seen at a considerable distance from the village.

The Tower has triple cylindrical shafts at its angles, and double-lighted belfry windows joined in pairs on the four sides, with a richly sculptured corbel-table under the broach, from whence the Spire springs. This is octagonal, duly adapted in size to the Tower, has four of its sides splayed at the base, is pierced with two tiers of gable-headed windows on the cardinal points, and with single ones on the intervening faces. The whole is a fine specimen of the Decorated style of architecture prevailing in the early part of the reign of Edward the Second. The other portions of the Church are rather remarkable for their heaviness and utility than for any features meriting commendation. C. H. H.

STRIXTON.

RECTORY.

St. Romald.

DEANERY

PATRON,

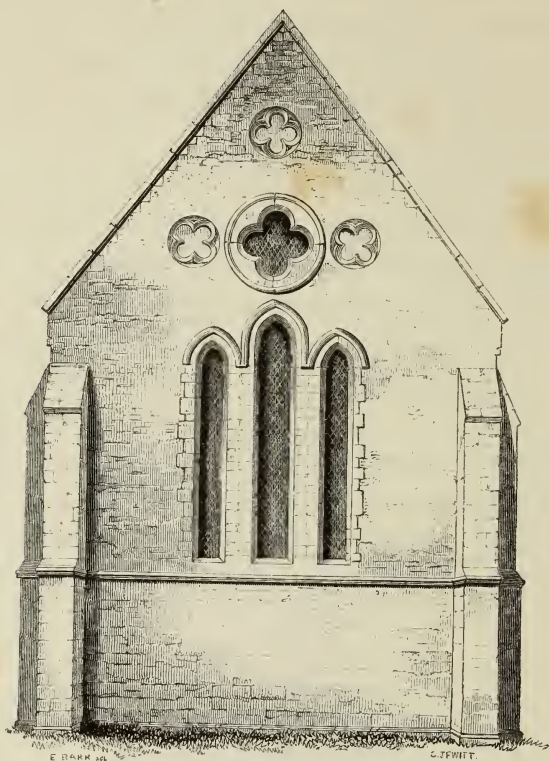
OF HIGHAM.

EARL SPENCER.

HUNDRED OF HIGHAM.

 HIS Early English building offers but little variety for description, and being of one style throughout, an account of it must necessarily be brief. But although there may exist few points to which, taken by themselves, the attention may be particularly directed, it is a Church which, when viewed in its entirety, presents the most interesting features for examination, and it may be added the most valu-

able ones for an architect to copy. It is pre-eminently simple in its arrangement, consisting of merely a Nave and Chancel: each

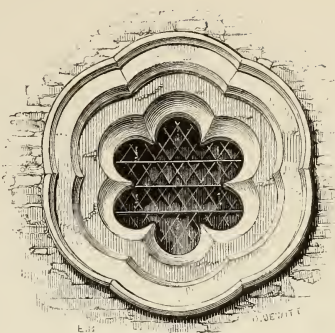


EAST END.

lighted by two pairs of lancet windows to the south, those in the latter being half the width of the former, so as to suit the diminished proportions of the eastern part of the building. The western elevation, even disfigured as it is with the modern bell-tower, shews the design of genius, whilst the triple lancets at the east, with their surmounting quatrefoils, evince elegance and simplicity united. It is this admixture of the plain and useful with the just distribution of decoration where it is wanted, that renders Strixton one of the best models for an unexpensive, yet not totally unadorned village Church that can readily be adduced.

Commencing at the west end we have a plain Pointed door of

two orders, with simple chamfers to the voussoirs and the jambs; above which is a circular sexfoiled window, having the hoodmould carried entirely round it. A string-course runs a little below the eaves, allround the north and south sides of the building, and is decorated at intervals with those chamfered blocks, which have sometimes been called buckles, and sometimes masks, or notch-heads, and which have experienced so much difficulty in obtaining a sufficiently descriptive name.



SEXFOIL WINDOW

The eastern window is formed of three lancets with quatrefoils over the head of each: the lancets being externally enclosed by a hoodmould terminating in chamfered blocks, whilst internally the whole six lights are included under a hoodmould of the same kind. A low doorway opens into the Chancel on the south side, contiguous to which is a small square-headed side window.

The staircase of the western bell-tower is in the thickness of the south-west angle of the wall. This bell-tower, or rather bell-cot, is of wood, and is carried upon a stone arch within the west gable, an unusual and good arrangement. There are several examples of external arches of this kind to carry a stone bell-cot, but an internal arch is very uncommon, if not unique, and seems to shew that the bell-cot either was originally of stone, or was intended to be so.

On entering the Church through a Pointed equilateral doorway the same simplicity of design is apparent. An open roof, a rude columnar Font, a late Rood-skreen, the stand for an hour-glass, a few plain open seats, a bench-table running round the Chancel, and a double Piscina, form the chief, if not the whole of the objects which arrest attention. Nor does the eye wish to seek for any other objects of attraction, as the excellent proportions, the absence of superfluous decoration, and the primitive appearance of the fabric within and without, banish all causes for regretting that the building is neither more spacious in its size, nor more elaborate in its embellishment.

IRCHESTER.

VICARAGE.

PATRON,

F. DICKENS, ESQ.

St. Katharine.

DEANERY

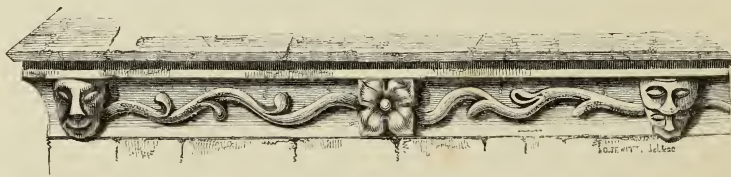
OF HIGHAM.

HUNDRED OF HIGHAM.

THE Steeple of Irchester Church forms a very conspicuous object among the noble group of Spires of which it is a member, but with the exception of that lofty and truly graceful portion, a nearer investigation reveals but little worthy of detailed remark. The Church is of the usual parochial type, and the general character of its architecture most thoroughly commonplace, as free from striking deformity as from striking beauty.

Exterior.

TOWER AND SPIRE. The Tower rises two considerable stages above the body of the Church, the belfry-stage being unbuttressed; the Spire with which it is crowned is remarkable for having, though



THE CORNICE

a broach, much more the air of one rising from within a parapet. Instead of the short squat form of most of the Northamptonshire broaches, it tapers in a manner rivalling Higham or Rushden. Its great height, the very small size of the squinches connecting it with the square Tower, and the slight projection of the spire-lights, all combine to render it one of the most elegant and aspiring of its class. At the same time it may be doubted whether the smallness of the squinches improves the aspect of the composition on a nearer approach, as it somewhat breaks the connexion between





F. MacGeehan, from Sketches by O. Sedgwick.

J. H. Le Roux.

UNBURNISHED SHEET OF PAPER FOR THE

Published by J. H. Le Roux, Graham 1847

the Tower and Spire, an effect which would have been obviated by the addition of pinnacles. It would appear also to be of much later date than the generality of broaches. The tracery of the spire-lights, and of the south and west belfry-windows, is complete Flowing Decorated of the reticulated kind; to the north it is of earlier character, though not necessarily of earlier date; to the east the tracery is actually Perpendicular, but may possibly be original. The very deep recessing of these windows, though formed by mere mouldings without shafts, is worthy of notice, and is very effective. The west window and doorway are Perpendicular, and clearly insertions, but they harmonize very well with the general character, the arches being of the simple pointed form; the mouldings of the doorway, though, as well as those of the window, totally different from those of the Belfry-stage, are well worked, and have bowtells furnished with bases, but without capitals. The rich cornice under the Spire, composed of monstrous heads united by stalks, and the local feature of the different coloured courses of masonry are also worthy of attention.

OUTLINE. The only high-pitched roof is that of the Sacristy, a plain modern addition to the north of the Chancel, but which, with the exception of its hideous window, harmonizes very tolerably with the building. The roofs of the Aisles, having distinct gables, nearly conceal the low Clerestory. The Chancel is about the height of the Aisles, and of great length; that dimension indeed possesses throughout the building a very undue preponderance over that of height.

WINDOWS. The windows throughout are poor, and mostly square headed. Those in the north Aisle are of three lights, with mere trefoiled arches without tracery. They appear however to be Decorated, and not very late in the style. Those in the Chancel are Perpendicular with depressed arches; the three on the south side are completely blocked, otherwise that part of the building, though not first-rate, would have had by no means an unpleasing appearance. The tracery of the east window is poor, but with very well wrought jambs, which appear to be vestiges of a former window, as they are much patched; their bases are dis-

similar, and appear to be fragments of Early English work, but look more like capitals or bands than bases.

DOORWAYS. The doorways are by far the most attractive features of the exterior. The Priest's door with its graceful shafts, its inner trefoiled arch, and its voussoirs alternately of different colours, is an elegant example of Early English, the foliage in the cusps especially has a very pleasing effect; the north and south

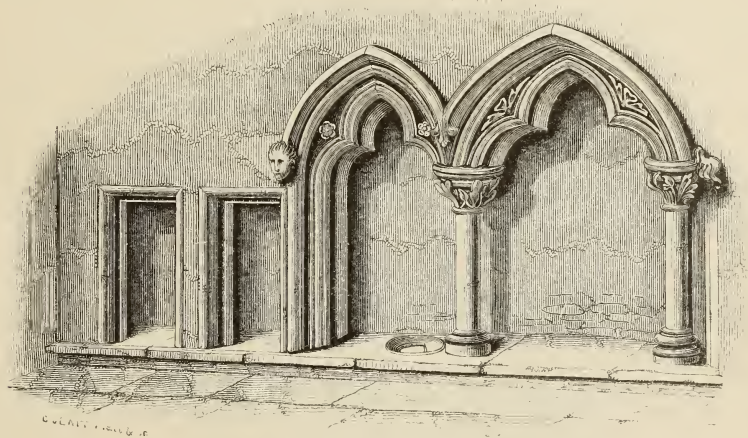


THE PRIEST'S DOOR

doorways are of the same style, but of less richness. The shafts however of the north door are very graceful, standing detached, and having a delicate nail-head in their capitals. The south Porch appears to be of the transition from Decorated to Perpendicular, exhibiting features of both styles, without any signs of insertion or alteration; it is an erection of rather ambitious design, but of very clumsy execution.

Interior.

CHANCEL.—The spacious Chancel, from the want of height, and the poor timber roof, which it shares with the rest of the Church, and especially from its blocked windows, and utter absence of all furniture, has on the whole a very desolate look; but the inquirer will be amply repaid by the very elegant Piscina and Sedile of Early English date: these very much resemble the Priest's door, having the same trefoiled arches, but with the further ornament of capitals of foliage. They have at first sight very much the appearance of a



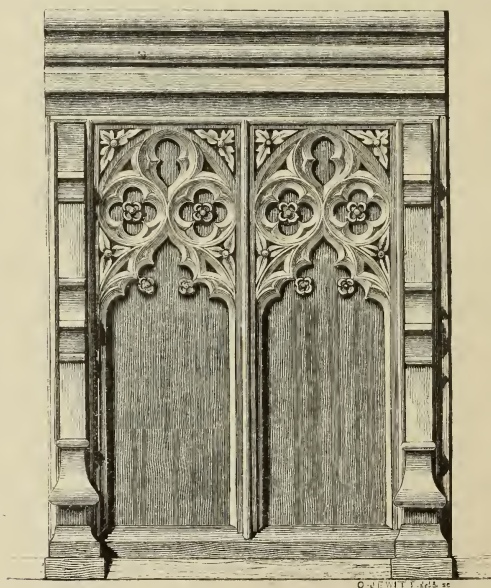
AMBRIES, PISCINA, AND SEDILE.

double Piscina, especially as the floor has been raised almost to their level; but the western arch has no drain, while that in the eastern is remarkable, being a shallow raised bason. The arch also is wider, and has foliage in its cusps, while the other has a flower, and is besides furnished with a shaft, while the Piscina has moulded jambs. In the north wall is a perplexing fragment, consisting of a single panel of irregular shape containing a quatrefoil; the wall in its neighbourhood sounds hollow. To the east of it are traces of an arch, but no indications of it can be discovered in the present Sacristy. The walls are Early English throughout, and the Chancel-arch, which rises from good responds, seems contemporary.

NAVE AND AISLES.—The Nave has four Decorated arches, springing from handsome octagonal pillars of the same date, which how-

ever rest upon Norman plinths, some of them retaining the characteristic tongues of foliage, and one the lower moulding of the base. Of the same style are the western responds, two sturdy half columns, whose square abaci, and heavy capitals, in rude imitation of the Ionic, form a striking contrast with their more elegant neighbours. Some Norman fragments are also worked up again in a curious manner as terminations for some of the arch labels. Between the Chancel and the Chapel into which the north Aisle is prolonged, is a single arch of very different, and apparently earlier, character, having its responds and the inner order of the arch, channeled with complicated mouldings; the capital is of a different form, a single large chamfer occupying on the south side the space of many members above and below, by no means to the improvement of the design. In the north wall of this Chapel, evidently contemporary, is a plain sepulchral niche. The Belfry-arch, which is even more completely shut off from the Church than usual, rises from semi-octagonal responds.

FURNITURE.—The lower part of the Rood-screen alone remains in its original position; the open-work having been cut down and



BENCH END.

converted into stair-rails for the Pulpit ; it must have been a fine Perpendicular specimen. Another screen or parclose surrounds a large pew at the east end of the south Aisle, but both open-work and paneling are of very poor character, the latter being a coarse form of the linen pattern. Another parclose, which formerly surrounded the north Chapel, has been removed. The Pulpit is a very good example of a very bad style, being covered with elaborate carving of cinque-cento character, and possessing all the barbaric richness of the best works of that period. There are a large number of excellent open seats, with flat ends adorned with very good paneling ; but many pews have intruded.

FONT.—The Font, a curious, though certainly not beautiful specimen of Early English, will be found described and engraved in Van Voorst's series.

Architectural History.

HE existence of a Norman Church with Aisles is proved by the fragments already mentioned, and there can be little doubt that its arcades survived until the substitution of those which now occupy their place ; on the evidence of a single mutilated string, the east wall of the north Aisle may be assigned to the same date. Now however no other portion remains ; the existing Church being chiefly the result of extensive alterations during the thirteenth and fourteenth centuries. During the former the Chancel was plainly rebuilt : how much reparation was extended to the Aisles is less clear ; but at least the north and south doorways preserved in the subsequent rebuilding were inserted in the Norman walls. The Decorated alterations are, as we have seen, of very great extent, affecting the greater portion of the building ; and though not strictly contemporary, would appear to have followed very rapidly upon one another. The rebuilding of the north Aisle is fixed to the early part of the reign

of Edward III.^a, by a shield bearing arms, which appear to be those of Lovell, occurring over the doorway, and on the west buttress ; and the name of that family is found connected with Irchester only at that period. The arcades of the Nave may be part of the same work, or but very little later. The Steeple, South Aisle, and Porch, all seem somewhat later, exhibiting palpable approaches to Perpendicular. Yet the difference in workmanship is so great that it is difficult to believe that they are actually part of the same repairation. Nor do the insertions undoubtedly belonging to that style seem to belong to one date ; as the west window and doorway, though they cannot be part of the original design of the Tower, are of much better, and apparently earlier, work than the windows in the eastern parts. Since then, little or no alteration has taken place in the fabric itself ; though it is to be hoped the next historian of Irchester may have to record many changes in its condition, especially the opening of the Belfry-arch and the blocked Chancel windows, and the restoration of the Chancel screen to its proper place.

It may be worth noticing that in a house adjoining the Church-yard an ogee arch, evidently that of a large window, is easily traced : it is said that till of late years the building retained many other remains of antiquity.

E. A. F.

^a Bridges mentions a brass, now removed, of John Glynton, who died in 1506, and Isabel his wife : adding, " it is said traditionally that

this Glynton built the North Aisle." This must be inaccurate.



BOZRAT CHURCH - NORTHAMPTONSHIRE

Published by H. Parker, Quaker St. 1857.

BOZEAT.

VICARAGE.

St. Mary the Virgin.

DEANERY

PATRON,

OF HIGHAM.

EARL SPENCER.

HUNDRED OF HIGHAM.



THE Tower is Early English, of three stories, which are divided by plain string-courses, the upper story having a double-lighted opening with cylindrical shafts on either side, and a cylindrical sub-shaft with plain capital, which in turn supports either side of a small semi-circular arch, the whole window being included under a slightly pointed serrated hood-mould. From a shallow corbel-table supported by heads connected by undulating foliations, there rises an octagonal broach Spire having two tiers of windows on the cardinal faces, with projecting gabular headings. The lower range of windows have elongated quatrefoils in the spaces; the windows above are plain, and have lost the central mullion. This Tower has suffered greatly from the insertion of a large ogee window and a late Decorated doorway beneath it, at the west end. By way of remedying the injury, the half of each of them seems to have been walled up soon after the mischief was done, and the Tower cramped and buttressed to arrest its entire destruction. The extensive cracks and bulgings on the north side, which are supposed to have happened in 1753, however, shew that it is still in a very insecure state, the whole of the Tower being much shaken. The north Aisle has three square-headed windows of two and three lights each, acutely trifoliated; a plain parapet to the roof, and two plain double stage buttresses. There is a fair window of two lights with cross quatrefoils in the head at the east end. The Chancel has two double-light Perpendicular windows on the north and south sides: the east window of three lights, has reticulated tracery in the head. The Chancel has also a Priest's door, and an unusually long side window with a mullion, to the left of the entrance.

The south Aisle, like the Nave and the north Aisle, has a plain parapet, and square-headed windows of three lights. These seem to be insertions of a later period, as there is an interruption of the string-course.

The south entrance to the Church is through a lofty Perpendicular Porch, which has a bench-table on each side. The doorway within, though low, is of good Early English character in its mouldings, originally having two cylindrical shafts on each side, the foliated capitals of which now only remain.

On entering the Church it is found to be divided into three bays, having two octagonal piers on each side of the Nave resting on square bases. The eastern and the western arches of both Aisles die into the wall, instead of resting on correspondent capitals. There are three Clerestory windows of two lights on the north and south sides. The pewing is generally open, low, and of an unostentatious character. The Font is lined with lead, octagonal, shallow, and supported on a thin circular shaft. A good, though late Decorated Rood-screen (which still retains marks of painting and gilding) divides the body of the Church from the Chancel; which part of the building, beyond its double Piscina and fair proportions, presents nothing remarkable. The staircase of the Rood-loft still remains on the north side, and there are brackets, canopies, and Piscinas at the end of each Aisle, shewing the former existence of Altars in those places.

A house and eight acres of land were formerly given to maintain a cross, standing, as reported, within the Church-yard. The profits, says Bridges, are now applied to the repairs of the Church.

C. H. H.





Blackheath.

J. H. Le Keux.

THE CHURCH OF ST. LAWRENCE, BLACKHEATH.

Published by J. H. Parker, Oxford, 1848.

CRICK.

RECTORY.

DEANERY OF HADDON.

PATRON,

St. Margaret.

HUNDRED OF

ST. JOHN'S COLLEGE

GUILSBOROUGH.

OXFORD.



SOUTH VIEW OF THE CHURCH.

THE general character of the Tower and Spire of this Church, which is by far the most beautiful in the deanery, will be gathered from the drawings. We may, however, direct attention to the cusping of the Belfry windows, as very characteristic of the close of the thirteenth century; to the ball-flower on the chamfered angles of the Belfry^a, and in the jambs of the first spire-lights; to the heads in the hollow of the table beneath the Spire, and to the bases of octagonal pinnacles still remaining.

The Aisles are of five bays. The low shallow buttresses indicate their Early English foundation, but Decorated windows have been inserted in both Aisles, and in the S. is an additional series of buttresses of the same character with those in the Chancel. On

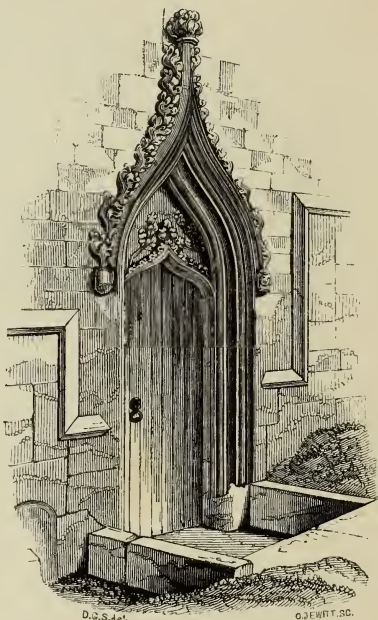
^a Found also at Braunston, where they might have done good service in directing at-

tention to a model for the restoration of the Tower and Spire.

reference to the ground plan it will be seen that the Tower is not in the centre of the present Nave, and that the N. Aisle is narrower than the S., though the outer walls of both are of the same date. The Nave was probably increased in width at the expense of the N. Aisle, at the time of the building of the Chancel.

The E. end of the Chancel is figured in the engraving. The N. and S. windows are of the same date with the beautiful E. window, though the tracery of the most western ones on each side is of a less elegant design. The confessional^b window is circular, and a seat was found behind it during recent repairs. It is blocked up.

The N. and S. doors of the Chancel are among the most elegant features in the Church. The jambs are richly moulded, and the S. door-way plane is figured with oak branches. The dripstones are crocketed and ogeed with foliated finials. The S. door has been made to open again, as it did originally, into a vestry, the foundations of the original vestry having been discovered at the building of the present one.



DOOR.

The Clerestory, which is of Perpendicular character, is of seven windows on the S. and of four on the N. side. The lower

moulding of the parapets is carried round the aperture for the water-pipes; an arrangement peculiar to late Perpendicular.

INTERIOR.—Entering by the S. Porch, through an original Early English door with the dog-tooth in its mouldings, we find traces of an earlier character than any part of the exterior presents. The responds at the S. W. and at the S. E. have a decidedly Early

^b In using this name for the present the Society does not prejudge the question of the use of this window.

English section, and there are two cylindrical piers, with Early English abacus and foliage to the capitals, and one of them with the nail-head running round the base. The rest of the piers are octagonal and of Decorated date. All the arches are pointed, of two orders, simply chamfered, except the first at the S., which is part of the Early English fabric, in which the chamfers are hollowed.

The Tower-arch is obstructed by an organ gallery.

The wide and lofty Chancel-arch springs from brackets, so that no obstruction to the eye is offered by its abutments. The bracket on the N. is a crowned head, most probably that of Edward III., and that on the S. a head with long hair, and a mitre, on the front of which is a cross, like a cross of dedication, or those which distinguish a stone altar^c.

^c The interior of the Chancel windows is somewhat difficult to describe without confusion, for the mouldings of the rear arch spring from corbels, which in some instances form a group with the subject of the corbels of the hood-moulding. We shall describe them separately, noting when there is this arbitrary connexion between the two subjects.

We commence with the corbels of the rear ribs; beginning from the N. W.

I. A winged figure with a man's face, ape's ears, the fore claws of a beast, and a forked tail; the tail being a miniature repetition of

the head, the chin forming the point, and the ears the two barbs.

II. A grotesque head, with an oak-branch issuing from the mouth.

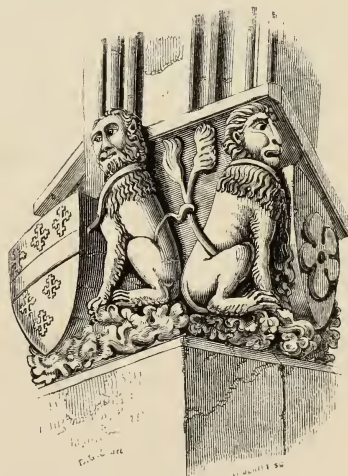
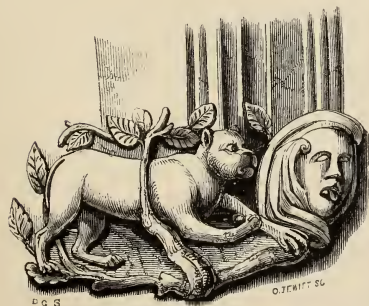
III. An oak-branch, fructed.

IV. A winged monster, with claws, and a dragon's tail.

V. An oak, fructed.

VI. An ape at the foot of a hazel bush bearing nuts, with some smaller animal in one hand.

VII. A lion, supporting a shield charged with a cinquefoil.



CORBELS.

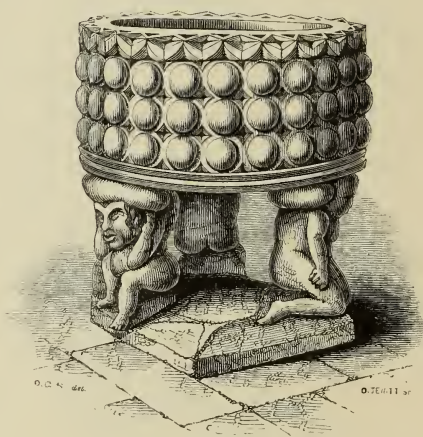
The Church at one time seems to have been ornamented throughout with rich painted glass, and the walls decorated with fresco paintings. Some remains of the latter were discovered during the late repairs about five years since, and mention is made of the former in the Harleian MSS. of the British Museum.

"I saw two fair monuments of a Knight and Lady surrounded with cinquefoils. In the window his gown is all covered with cinquefoils of Thomas de Astley, and there is another, the wife of this Thomas, her gown all cinquefoils. This Church is for the most part gloriously set out with the arms of the Le Astleys in the fairest manner that can be imagined." Harl. MSS. 2129.

FURNITURE.—The Sedilia and Piscina are under the S. E. window, which is shortened to admit them, as is also the opposite window to afford space for the vestry. They are very rich in design and evidently of the original fabric.

Just without the Chancel, on the N. side, is the door to the rood-loft. The steps still remain. The loft is gone. The screen, which remained until lately, has been converted into decorations for the modern reredos, which is raised on a base of white stone, with a course of quatrefoils at the top.

The Font is a cylindrical bowl, resting on three monsters



THE FONT.

VIII. An armed figure with wings and an oak tree by his side.

The subjects of the several hood-moulding corbels are as follow.

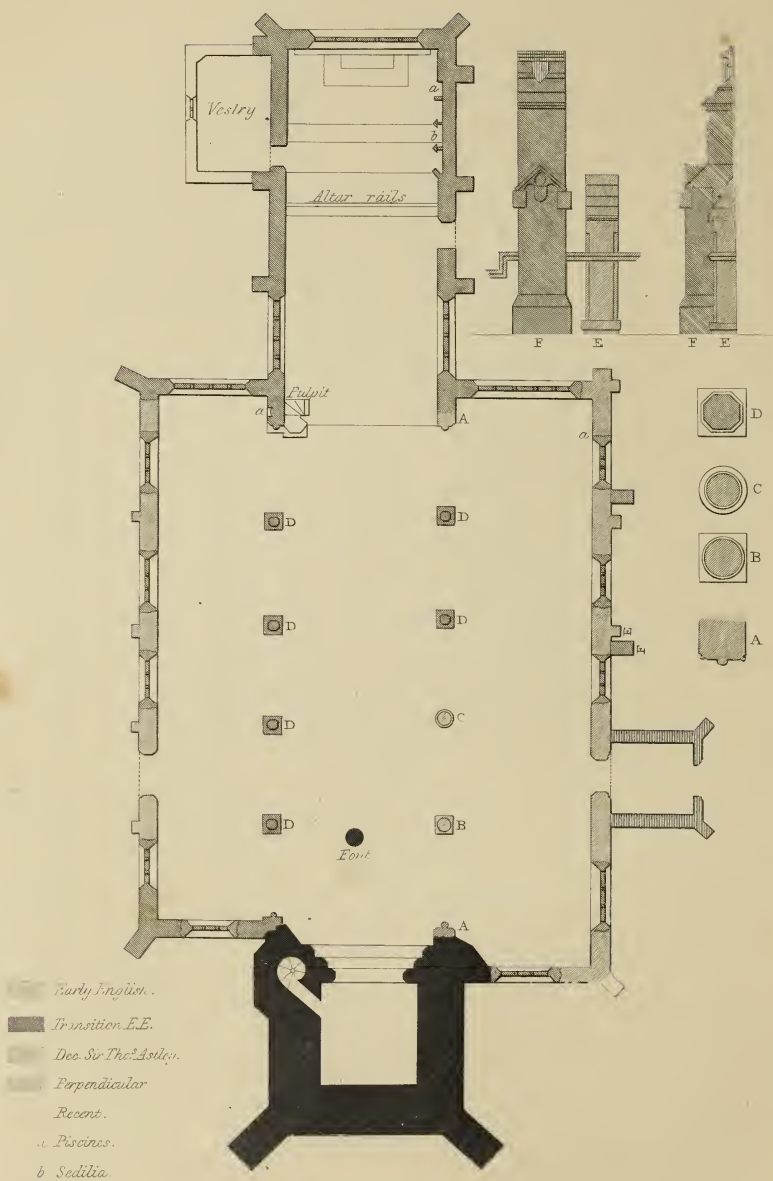
1. A female head.
2. A part of the oak-branch which issues from the mouth of the grotesque No. II. above.
3. A crowned head.
4. A head of an ecclesiastic.
5. A venerable head with a long beard.
6. A head with a fillet under the chin, and

the tongue protruded. The ape in the corresponding rear rib corbel has his hand on the neck.

7. A lion, whose tail is intertwined with that of the lion in the rear rib moulding, No. VII., supporting a shield charged with a fess between six cross crosslets.

8. A man's head.

The hood-mouldings run into an ogee above, which supports the Evangelists with their symbols. One of these is quite gone, none is perfect.



WEST OF CRICK CHURCH, NORTHAMPTONSHIRE.

Published by J. H. Parker, Oxford, 1848.

and adorned with hemispherical figures, which appear, from one or two instances in which the design has been carried out, to have been intended to be cut into ball-flowers. It is lined with lead, and has an open water-drain.

The pulpit is of Painswick stone, designed in harmony with the Church. The seats in the Aisles are open. Those in the Nave have just missed this praise, but they are not too high. The Chancel is furnished with open seats running E. and W.

The Altar plate, which is extremely beautiful, has been furnished by the care, and chiefly at the cost of the present Rector, the Rev. C. L. Swainson, to whom the Church is indebted for its judicious arrangement, and for very substantial repairs.

Within the memory of man there were Altar candlesticks, but they cannot now be recovered.

Architectural History.

 HIS Church is of three marked architectural eras, besides the Perpendicular additions.

The S. door, and the lower portions of the Aisle walls, the responds in the S. Aisle, and two pillars and one arch on the-S. are of pure and decided Early English.

II. The Tower and Spire begin to partake of the next style.

III. The Chancel, and large insertions in the Aisles, together with all the piers on the N. and two on the S., are pure flowing Decorated.

At the date of the earliest portions the Camvilles, whose chief seat was at Lilbourne, held considerable property in Crick. And to them we may perhaps assign the erection of the original fabric. Before the addition of the Tower, the Astleys became possessed of two portions of the estate of the Camvilles, and of the advowson; one by the marriage of Thomas de Astley, with Maud, sister and

co-heiress of Roger de Camville, and the other by succeeding to the share of Petronilla, another daughter and co-heiress, who had married Richard de Curzon. The Astleys were patrons throughout the whole of the period during which the Church was in progress, if we except a short interval during which the Mowbrays litigated the right of presentation. Thomas de Astley was the head of this house in the reign of Henry III., he was a man of much importance, which he threw unhappily into the scale of the rebels. He was slain at Evesham. His son Andrew recovered his possessions, in consequence of the composition at Kenilworth, and to him we may ascribe the Tower and Spire. 29 Edward I., his son Nicholas succeeded, who died without issue, and Thomas, son of Sir Giles de Astley, his younger brother, obtained the inheritance. To this Sir Thomas the often repeated Astley shield, with the coat of the Beauchamps appropriates the third portion of the work : he married Elizabeth, daughter of Guy de Beauchamp, Earl of Warwick. In the eleventh year of Edward III., 1338, he founded a chantry consisting of four secular priests in the parish Church of Astley, in Warwickshire ; and in the 17th of the same reign, he obtained licence from the crown to change this establishment into a Dean and Canons, and began the erection of a beautiful Collegiate Church. His affections seem now to have centred in his new foundation, for 36 Edward III. he settled certain tenements in Crick, to the yearly value of ten shillings, on the Dean and Canons of Astley, and in the 2nd of the following reign meditated the settlement of the advowson of Crick on the same capitular body. Now we presume that the Chancel of Crick was barely erected^d, when the Church of Astley was commenced ; and that the more recent foundation robbed the earlier one of a little finish, as well as the parish of Crick of a small portion of its temporalities.

An inspection of the Church at Astley bears out this statement. As left by Sir Thomas Astley it was a splendid cruciform Church, with a Spire, which, from its height, was called the Lantern of

^d The pediments of the Decorated buttresses both in the Chancel and the S. Aisle rise from square blocks, uncarved, and the windows of the N. Aisle are equally unfinished. The Sedilia too are left without part of the carving evidently comprehended in their design.

Arden. Of this edifice only the choir remains, but it has all the peculiarities even to the sections of the mouldings, remarked in the Chancel of Crick. There is however one difference between the two, which goes still farther to confirm the above inferences. At Crick the arms of Astley alone appear on the corbel-table, while they are impaled with those of Beauchamp in the interior. This is sufficient to prove that Crick was finished *after*, and *but just after*, the marriage of Sir Thomas Astley with Elizabeth Beauchamp: at Astley, on the other hand, the arms of Beauchamp occur throughout the corbel-table alternately with those of Astley, so that when this Church had been brought to a less perfect state, Sir Thomas had already acquired the right of associating the coat of the Beauchamps with his own.

We assign, however, not the Chancel only, but also the inserted windows, and other additions in the S. Aisle to Sir Thomas Astley. The buttresses, made necessary by the extent of alterations in this Aisle, are of the same character with those of the Chancel: but besides this, the *tracery* in the head of the windows assumes the form of an *heraldic cinquefoil*; perhaps a unique instance of such an appropriation of an Architectural feature, by giving it an heraldic form.

The material still further helps out our argument. There are two kinds of stone used, the Northamptonshire, and the Warwickshire red sand-stone. The most ancient and the most modern are of the former: the Tower and Chancel, with the insertions which we have attributed to Sir Thomas Astley, are of the latter. The introduction of the Warwickshire stone is probably connected with the possession of estates in that county by the Astleys.

Thus the deductions from History, Genealogy, Heraldry, and the building materials, together with the parallel features in another Church, harmonize exactly with those that are purely Architectural, concerning the original structure and subsequent alterations of this Church.

C. L. S. G. A. P.

WINWICK.

RECTORY.

DEANERY OF HADDON.

PATRON,

St. Michael.

HUNDRED OF

THE BISHOP OF LINCOLN.

GUILDSBOROUGH.



THIS little cross Church stands prettily on rising ground, with an old mansion to the N. and a tolerably extensive view to the W., but it is not in itself remarkable, except for the pleasing effect which it shares with almost every cross Church.

The Chancel and Transepts are uniform in general character, though a little difference in the string and mouldings proves that they were built at separate times: they are very plain Early English, the N. and S. windows of the Transepts being however early Decorated insertions. The Nave is without Aisles, but has a Clerestory, which is, as well as the lower part, Decorated, though of a later character. The Porch is also Decorated. The Tower is, as far as masonry is concerned, the best part of the Church. It is early Perpendicular, except the W. window, which seems to be an insertion of the reign of Henry VI or VII.

INTERIOR.—The Font is circular, very plain, probably coeval with the Chancel: it is lined with lead and has an open water-

drain. There are some good open seats ; the base of a rood-screen, and a stall in the Chancel, are all late Perpendicular, the stall so late as to have the linen pattern, though surmounted with Perpendicular tracery.

There is a sepulchral recess at the end of each Transept. The E. windows of the N. Transept are blocked up by two vast monuments of the Craven family.

The roof is now of low pitch, but the details of a better roof may be discerned, especially in several well-carved bosses.

The E. window sadly destroys the character of the whole Church. The Chancel invites and would amply repay restoration ; and this Church would stand high among small village Churches, if the Tower-arch^a and the N. Transept were thrown open, and open seats after the pattern already on the spot, were made to replace several pews.

G. A. P.

THORNBY.

RECTORY.

PATRON,

REV. J. COUCHMAN.

St. Matthew.

DEANERY OF HADDON.

HUNDRED OF

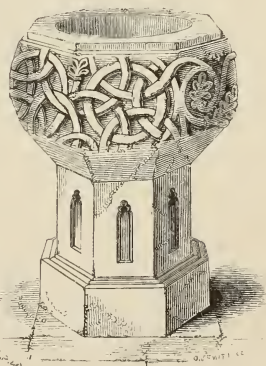
GUILSBOROUGH.



SMALL Church, with Nave and Chancel, both originally Early English, as appears from the string-course on N. of Nave and Chancel, and a window blocked up in N. of original Chancel. But the Chancel to the S. and E. has had several Decorated insertions, and the Nave on the S. side has now a Perpendicular aspect from the inserted windows. The Tower and Porch are Perpendicular.

The Font has a Norman bowl, of some merit : the rest is of later date.

G. A. P.



THE FONT.

^a Nothing could be easier ; there is no gallery, and the arch is only closed by a wooden partition.

COLD ASHBY.

VICARAGE.

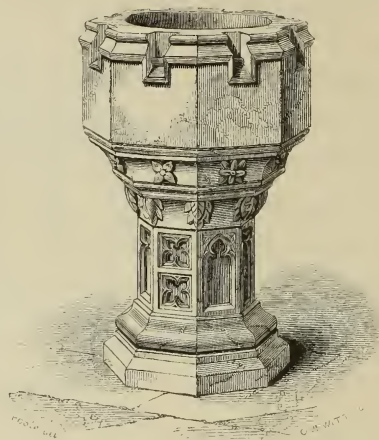
PATRON,
REV. W. MOUSLEY.

St. Denis.

DEANERY OF HADDON.

HUNDRED OF
GUILSBOROUGH.

TOWER, Nave, Chancel, and South Porch. THE TOWER is Decorated, but would be wholly wanting in character but for a buttress-like projection on the S. for the stairs, which throws a little window out of the centre. The Nave has at the N. portions of a Norman door, but no other part of the Church is of a date approaching to the Norman era, the rest of the Nave being Perpendicular^b, and the Chancel debased. The Porch is late Perpendicular, with quatrefoils for the side windows. The inner door is a four-centred arch, within a square hood, and with quatrefoils in the spandrels.



THE FONT.

The Font is late Perpendicular, and by far the best feature in the Church.

The Tower-arch is obstructed by a gallery. Until lately there were several open seats. These have been replaced by pews.

There are three bells; on the first, said to have been brought from Sulby Abbey, is the legend:—*Maria Vocor Ano Dni MCCCXVII*. There are also two or three coins, and a medal of an oval form, the central device of which is an extended hand erect, imbedded in the metal after the inscription, but the position of the bells in their frames makes it difficult to decypher them.

At the date of the Norman door Cold Ashby belonged to the Monks of Coventry. Subsequently the religious houses of Daventry, Pipewell, and St. John of Jerusalem had rights here, the advowson being in that of Daventry.

G. A. P.

^b There is, however, one Decorated window, without any contemporary feature, in the S. wall of the Nave.

YELVERTOFT.

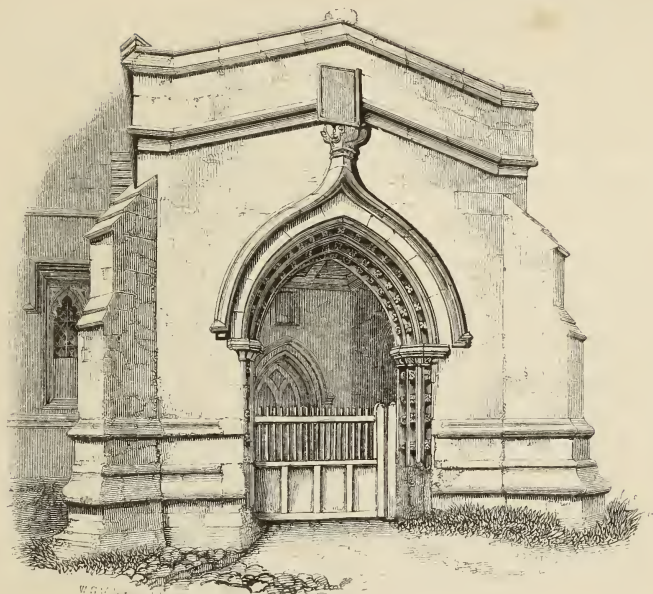
RECTORY.

PATRON,
EARL CRAVEN.

All Saints.

DEANERY OF HADDON.

HUNDRED OF
GUILSBOROUGH.



THE PORCH

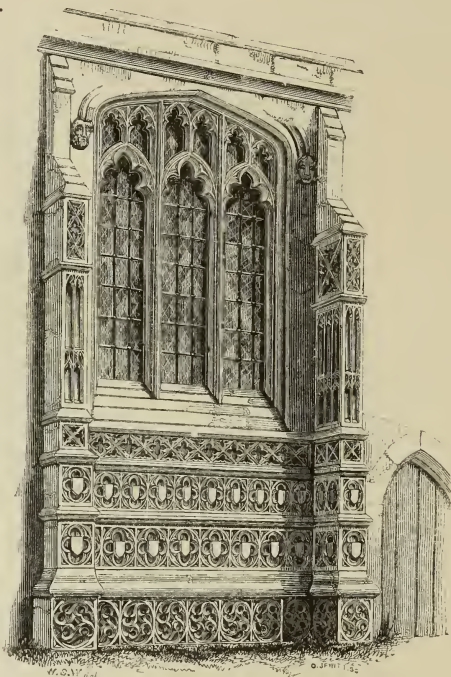
A DETAILED description of this Church, though it is by no means remarkable either for size or beauty, would occupy a considerable space. We shall only advert to some of its peculiarities.

In the first place it has, besides the usual N. and S. Aisles, an additional Aisle to the S. The date of the Nave and original Aisles is Decorated, in which they agree with the present Tower, Chancel, and Porch; that of the additional Aisle Perpendicular. A very rich Decorated Porch, with a beautiful outer doorway, must have been taken down and rebuilt in its present position. Yet the only trace of Perpendicular work about it, is in the jambs to the windows, inserted under Decorated quatrefoiled heads. The first, or original S. Aisle, extends one bay into the Chancel, the wall of which has evidently been opened

to receive the arch of communication. The S. window of this Chantry is of four lights, square-headed, with a clumsy kind of reticulation in the head, and no cusps ^a.

The Chancel was originally Decorated, and the three-light reticulated and quatrefoiled window remains, but there are Perpendicular windows N. and S.

One of the Perpendicular insertions is the most remarkable feature in the Church. It is the tomb of an Ecclesiastic, to receive which a whole bay of the N. side of the Chancel has been rebuilt. The exterior is adorned over the whole surface with courses of quatrefoils of different characters. Within, the effigy reposes beneath a rich canopy of alabaster ^b. The whole agrees with a tradition which assigns this tomb to John Dyson, Rector from 1445 to 1479, who is said to have left a considerable sum for



THE WINDOW OVER THE TOMB.

the repairs of the Church. To this bequest we may probably trace the insertion of a course of cross quarters over the E. window, in the exterior; and in the interior the great quantity of good old open seats, in the possession of which this Church is still happy.

The three Sedilia are rich, but not very good in details. They are Perpendicular, but earlier than the tomb opposite, as appears from the fact that the floor of the Chancel has evidently been lowered since the Sedilia were made, whereas the tomb rests naturally on the present level.

G. A. P.

^a The same window occurs at Braunston, except that there the spaces are cusped. It is evidently Decorated.

^b In the window above, Bridges notes the portraits of three persons: and on a label the inscription *nudus et cooperuisti me*.

CLAY COTON.

RECTORY.

St. Andrew.

DEANERY OF HADDON.

PATRON,

HUNDRED OF

REV. T. SMITH.

GUILSBOROUGH.

OWER and Spire, Nave and Chancel. The whole of the Church is Decorated, and is probably of about the same date with the Chancel of Crick; i. e. the first half of the reign of Edward III., and it has the faults as well as the beauties of an inferior work of that style. The windows of flowing tracery make it a picturesque object, seen as it is from the S. with a stream running beneath it, and a little clump of trees breaking the outline; but the work is poor, and the windows are disproportioned in size to the fabric. The Tower is very small and low, and has a diminutive Spire. The Nave windows are three on each side, of three lights, alternately of flowing and reticulated tracery. The Chancel has three windows of two lights with a quatrefoil in the head to the S., and two windows and a door to the N. The E. window is now square-headed, the lower part of the jambs only is of the original fabric. The buttresses at the E. angles of the Chancel terminate in a pediment: one of the features in which this Church agrees with the Astley additions to the Church of Crick.

INTERIOR.—The Chancel-arch is wide and lofty. There is a Piscina, with a shelf under the same niche, which rises singularly above the sill of the window. The Font is extremely rude. There are some carved late Perpendicular seat ends, not very good; but one is worth noting for the figure of a man in armour beneath the panelling. The roof has some of the original timbers: it has been much lowered, and is in a very bad state.

Bridges says, “on the south side is a leaded Porch,” and “in most of the windows are considerable quantities of painted glass.” Of the latter an excellent fragment remained consisting of quarries of a pattern of continuous flowering, with a coat of arms in the midst, till last year; it is now gone.

The patronage was in the Abbey of Leicester, but was generally exercised on the nomination of the Astleys; the only name that occurs in connexion with the Church or manor till Henry VIII.

G. A. P.

LILBOURNE.

VICARAGE.

All Saints.

DEANERY OF HADDON.

PATRON,

HUNDRED OF

THE LORD CHANCELLOR.

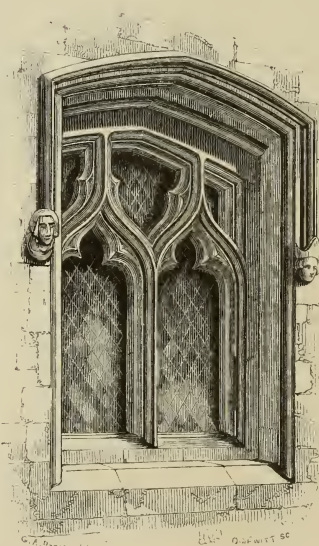
GUILSBOROUGH.

A SMALL Church, with Nave, Aisles, Chancel, and W. Tower. The Nave and Aisles, judging from two very rude Early English couplets in the N. Aisle, were of the thirteenth century, but all character has been taken away from them by mean insertions in every succeeding style. The Tower is Decorated, but poor. The Chancel alone deserves commendation. This derives a great deal of expression from its windows, two of two lights on either side, and one at the E. of three lights.

The rood steps remain in the S. Aisle.

There is a sancte-bell cot over the Nave gable, and the bell is still preserved in the Church.

T. J. G. A. P.



SOUTH CHANCEL WINDOW



STANFORD CHURCH. NORTHEANTONSHIRE.

Published by J. H. & Sons, 7, Pall Mall.

Engraved by W. S. Williams.

STANFORD.

VICARAGE.

St. Nicholas.

DEANERY OF HADDON.

HUNDRED OF

GUILSBOROUGH.

 HE Church is separated from part of the parish, and from the park of Stanford Hall, the property of Lady Bray, by the river Avon; the same which afterwards flows beneath the beautiful collegiate Church of Stratford, and washes the grave of our greatest poet.

The character of the whole of the original fabric, which is singularly uniform, is that of the first half of the fourteenth century, during which time the Abbey of Selby in Yorkshire was possessed both of the Lordship of Stanford, and of the advowson of the Church. The Tower^a is original, except the parapet and pinnacles^b, which are debased, and though very bad in detail add considerably to the general effect of the whole. Squinches still remain, to shew that the original plan embraced a Spire.

The W. windows of both Aisles are blocked up, and as their places are occupied with monuments in the interior, it is to be feared that they will remain so. The drawing shews windows of two characters, which are intermixed in both Aisles. The buttresses are good, of three stages; the basement, with the roll-moulding, is carried round them as well as round the Porch.

There is a trefoil heading to the outer door of the Porch, not in itself of much importance, but which may throw some light on the history of the Church: for the Porch itself, like the Nave and Aisles, is of the limestone of the county, while the inserted trefoil

^a The W. window has been lengthened into a door, an interference with the strength and beauty of the fabric which we have too often to deplore.

^b We will not again allude to certain pin-

nacles in the Chancel, and balls upon the Porch, all equally bad in character, and greatly interfering with the beauty of the Church.

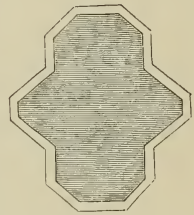
is of the Warwickshire red sand-stone. Now the Tower and the Chancel have their dressings also of this red stone; and as there is evidently some, though little difference in the date of the Nave and Aisles, and of the Tower and Chancel, while the character of either part does not necessarily imply that it is the later, this little incident of the same stone being used in an evident after insertion in the Porch, which is used as dressings of the Tower and Chancel, would seem to indicate that the later date is to be given to these portions of the Church.

In the Chancel the Buttresses are deeper and more massive: the windows are all of the plainest Decorated type, the E. of five, the rest of three lights. Up to the sill of the E. window rises a mound covering a sepulchral vault!

The Clerestory is Decorated, but in all probability an addition, the original Church, as almost universally except in Churches of great pretensions of that age, having one roof over Nave and Aisles.

The striking effect of THE INTERIOR is due chiefly to the absence of seats throughout the Aisles and a great part of the Nave, and to the slenderness of the pillars, rising with continuous mouldings into pointed arches, which are surrounded by a hood of the roll-moulding^c. The Tower-arch is obstructed with an organ gallery supported by Grecian columns of stone. The organ once belonged to the royal palace of Whitehall, but it was sold by Cromwell, and erected here. Beneath this gallery across the Tower-arch is some good Perpendicular screen-work. The present rood-screen was brought some years past from Lutterworth.

The effect of the Chancel is still good, though every thing has been done to destroy it. The lower half of the E. window is covered with a barbarous reredos; the windows next to it N. and



SECTION OF PILLAR.

^c The arches vary in height: those on the S. being about a foot higher than those on the N. and each being higher than that to the W. of it.

North, 15 ft. 7½ in.	South, 16 ft. 7 in.
— 15 8¾	— 16 8
— 15 9½	— 16 11½
— 15 10	— 16 10½
— 16	— 17 1

S. are obliterated by huge monuments; the walls are panelled with painted woodwork. Open stalls remain, and one Miserere, but they were never very good, and now they share in the general desolation. The roof is so much lowered that it cuts off the top of the E. window, and although both the Nave and Aisles afforded good though late examples, it is altogether without character. A Chancel which is comely against all these disadvantages, must once have been very beautiful. In the S. Aisle an elegant Piscina, and a bracket of wood still mark the place of a chantry altar: the sill of the next window has served for sedilia.

In this Aisle there is also an original sepulchral recess of much beauty, with its mutilated recumbent figure. The rest of the monuments of the Church, which are numerous, are valuable as family memorials, and curious as exhibiting the decline of ecclesiastical art, but they add nothing to the architectural beauties of the Church.

“There is very elegant furniture for the pulpit, reading desk, and communion table, of crimson damask with a broad border of various coloured silk, a large bible and prayer book, bound likewise in damask and embroidered with gold. The whole was worked by Lady Rowe, and dedicated to the service of this Church, gratefully to commemorate her own and Sir Thomas Rowe’s preservation in a violent storm at sea, on their return to England from Turkey^d, whence they precipitately fled on account of the Sultan’s having discovered too great a regard for Lady Rowe, who remarkably excelled both in the beauties of her person and her mind. This gift and history are recorded in a leaf of the bible, in the hand-writing of that day^e.”

No Church would more readily accept, and more abundantly repay, a judicious restoration than this. Even now it affords an excellent model for a Decorated Church of moderate size, great beauty, and not very great expense.

The patronage, until the dissolution of monasteries, was in Selby Abbey, Yorkshire. 31 Henry VIII. it was purchased of the crown,

^d He was sent ambassador to Constantinople in 1621.

^e Bridges.

together with the manor of Stanford, and other possessions of the Abbey, by Thomas Cave, Esq., in whose representative, Lady Bray, it now remains.

The painted glass is very important; and Mr. Winston (to whose valuable "Hints on Glass Painting" the attention of the student is directed) has been induced to give the results of his minute examination of it in the following paper.

G. A. P.

The minute description of the painted glass in this church that follows is given for the purpose of enabling the beginner to study^c accurately on the spot the varieties of ancient glass, of which, especially of the Decorated period, this church possesses so rich a store; for until men of education, the patrons of glass painting, are themselves convinced, by actual observation, of the difference of *texture* between modern and ancient glass, it is in vain to hope that the glass painters themselves will care to remedy this the greatest of their defects.

The *effect* of ancient glass paintings is still almost as little approached in modern art as it ever was; and it will be found that this deficiency mainly arises from the difference of *texture*^d. All old white glass, including that of the seventeenth and even of the eighteenth century, is superior to the modern in tone and richness of effect, as is proved by a

^c Most of the Stanford glass may be examined closely, by a person standing on the level sill of the window. Thus many minute particularities of execution may be noticed. It will be found that all the Decorated figures, &c., are shaded with *smear shading*, so light as scarcely to be observed from the floor of the church: and that the Decorated diaper grounds are also *smear*ed on. On the other hand, the grounds and shadows of the Perpendicular glass will be found to be executed by *stipple shading*; of this the best specimen is afforded by the Cinque Cento kneeling groups in the east window of the chancel. The student should also observe the difference between white glass coloured with yellow stain, and the yellow pot-metal glass, both which occur in all the Decorated work in this church: as well as the streakiness of the older ruby, and the comparative evenness of tint of the later ruby. The canopy in the easternmost light of the second window from the west on the north side of the chancel, is worthy of notice, on account of its easternmost pinnacle being formed of a piece of white glass cut from a

sheet of imperfect ruby, a few streaks of which colour may be seen crossing the pinnacle. This employment of imperfect ruby is not uncommon in Decorated and Early Perpendicular glass.

^d There is no doubt that age does to a certain extent improve the effect of a painted window. The light brown film spread over the glass, and which seems to be the united result of decomposition of the surface, and the adherence to it of extraneous matters, improves the tone and corrects the rawness of the glass, in a far less degree however than is generally supposed. Indeed pieces of Decorated and Early English glass may be found which are not thus affected, and which are perfectly harmonious and mellow in tone when seen either close or from a distance. It is the *distant* view which generally betrays the inferiority of modern glass. The present state of the east window of Bristol cathedral shews that the richness and effect of Early Decorated glass do not depend on the dirt at least with which windows are sometimes absolutely obscured.

glance at any common old latticed window in a cottage or church ; and this difference of effect is apparent not only in the quarries which have been corroded by atmospheric action, but also in those which are perfectly clear and transparent, it being occasioned by the quality of the glass itself. And this difference in texture is not confined to white glass, but extends also to all kinds of coloured glass, and becomes more and more obvious in proportion to the antiquity of the example. Indeed the different modes of design and execution which constitute the different Styles of ancient glass-painting, were, for the most part, introduced concurrently with the changes in texture produced by constant efforts to improve the manufacture by rendering the material more pure and pellucid. Thus, in an Early English or Early Decorated glass-painting, along with the streaky ruby, the rich milky white glass, and the varying tints of the other pot-metal colours—which necessarily vary with the irregular thickness of the glass in the sheet—we continually find associated a more mosaic composition, a less elaborate style of execution, and a greater absence of diapers and other embellishments of flat surfaces, than is usually exhibited in later work, composed of glass more even in thickness, and consequently more level and even in its colouring. Yet in the modern imitations these important differences in the texture of the material are overlooked or disregarded ; and designs as dissimilar as those of the sixteenth and thirteenth centuries are reproduced without scruple or modification, in glass either of the same texture, or of one so slightly different as to be unimportant. It is therefore not surprising that the result should be unsatisfactory.

Various attempts have been made of late to produce a manufacture like the ancient material. The most successful of these consists in roughening the surface of the glass by casting it, or pressing it when soft, on wire gauze. But glass thus made produces an effect only approximating to, not identical with, that of old glass. For the roughness of the surface of the modern glass disguises but imperfectly its difference from old glass in its internal texture. One great defect of this glass is the uniformity of its thickness in the sheet, which is fatal to variety of tint in the white glass and pot-metal colours. Another defect is the want of tone which it exhibits in comparison with old glass. It may be that this latter defect arises either from a difference in manufacture or a difference in material, or from both, between our glass and the ancient ; but until some scientific effort is made to discover the true cause it is in vain to hope for any improvement. The component parts of ancient glass are mentioned in many ancient treatises, of which the most valuable and curious is contained in the *Diversarum Artium Scheda* of Theophilus, which has recently been translated in the “Hints on Glass Painting,” and also by Mr. Hendrie.

Stan'ord church contains, for its size, a considerable quantity of Decorated glass, besides smaller portions principally belonging to the Perpendicular and Cinque Cento styles; and although all has suffered much from having been rearranged and altered by incompetent persons, it possesses great interest, and will amply repay the student who bestows on it a careful examination.

An attempt will now be made to describe and assign dates to the several portions of this glass, beginning with the Decorated portion.

The earliest painted glass in the church is certainly that in the east window of the chancel; and judging from its general character, and from the circumstance that several of the coats of arms displayed in it relate to individuals more or less allied to the family of Edward II., this glass is perhaps as early as the close of that monarch's reign.

In the topmost tracery light of this window is a royal head^d, very similar to the king's heads on the coins of the first two Edwards,—on a green circular panel; the space between which and the stone work, seems to have been filled originally with foliage represented on white glass, a small portion of which still remains *in situ* at the top and bottom of the panel. The two tracery lights which form the next row from the top, must have each contained a figure, now lost, but whose position is clearly shewn by the blank space left in the coloured ground of the light. The next row of lights consists of three openings; the two outermost of which respectively contain the figure of a bishop in mass vestments, on a coloured ground: the subject of the centre light is a representation of a Divine Person, seated, with a mound or globe at His feet, also on a coloured ground: this last figure is much mutilated, having lost the head and upper part of its body. The next, which is also the lowest row of tracery lights, consists of four openings, in each of which is displayed a shield of arms, surrounded by a white ground ornamented with foliated scroll-work stained yellow. The first shield (counting from the north), is charged with the royal arms of England, differenced with a blue label of five points^e. These arms were certainly borne by Edward II. whilst Prince of Wales, and there is reason to believe that they were likewise borne by Edward III. in his father's lifetime. The second shield displays the royal arms of France^f, being most probably those of Queen Isabella, the consort of Edward II., through whom Edward III. derived his asserted right to the crown of France. On the third shield are the royal arms of England^g, which may be assigned

^d The position of this head is calculated to excite surprise until it is perceived, on looking at the window, that the topmost light, notwithstanding its position, is, owing to its smallness, by no means conspicuous.

^e Gules, three lions passant guardant in pale, or, a label of five points azure.

^f Azure, semée of fleurs de lis, or.—The queen's marriage took place in 1308. She died in 1357.

^g Gules, three lions passant guardant, in pale, or.—The king was deposed in 1327, having ascended the throne in 1307.



to King Edward II. ; and on the fourth shield are the same arms as the last, but differenced with a label of three points, argent,—the bearing of Thomas of Brotherton, earl of Norfolk, the elder half-brother of Edward II.^b

The lower lights of the east window have been closed up with masonry to a considerable heightⁱ, but a great deal of the original glazing is retained in the open portion: viz., the glass in the heads of all the lights except the southernmost, and the remains of canopies which occupy the space between the lowest saddle-bar and the top of the inserted masonry. The intervening space is filled, partly with glass of a much later date, partly with Decorated glass, taken from other windows, intermingled with fragments of the original glazing. The following is the arrangement of the glass remaining in the heads of the lower lights.

The head of the first light from the north is adorned with a rich border^k, and filled with a white ground, ornamented, as is common in this style, with foliaged scroll-work in outline, *overlaid*, so to speak, by an interlaced pattern of quatrefoils and straight bands painted on the glass. In the midst of this pattern is inserted a shield, displaying a remnant of the arms of Thomas Lord Wake^l; a nobleman who was doubly connected with the royal family by the marriage of his sister to Edmund, earl of Kent, the younger half-brother of Edward II., and by his own marriage to Blanch, daughter of Henry, earl of Lancaster^m, first cousin of Edward II. The head of the second light is similar in its arrangement to the first; the arms on the shield are those of Warenⁿ, probably for Jolin Plantaganet, earl of Surrey.

The head of the centre light is chiefly filled with a canopy, covering a figure of the Blessed Virgin, sitting, with the Divine Infant in her lap, which canopy descends as low as the bottoms of the shields in the adjacent lights, leaving only a narrow strip of the white ornamented ground visible beneath it.

The head of the next light is arranged like the first; the arms on

^b Created earl of Norfolk 1335; ob. S.P.M. 1338.

ⁱ The glass having been previously removed.

^k The border of this light is formed of a yellow ivy leaf, on a blue ground. That of the next light, of covered cups, alternately white and yellow, on a red ground. That of the next, of yellow oak leaves on a blue ground. The border of the fourth light is the same as the second; and it appears from the border attached to the remains of the canopy, that the border of the last light was the same

as that of the first.

^l Lord Wake bore,—Or, two bars gules, in chief three torteauxes. Of the shield in the window, all below the upper bar has been destroyed. Lord Wake was summoned to parliament from 1317 to 1348, and died in the following year, S.P.

^m This nobleman was restored in 1327 to the earldom which had been forfeited by his brother's attainder in 1321. He died 1345.

ⁿ Checky, or and azure. John Plantaganet died earl of Surrey in 1347. He succeeded to the title in 1304.

the shield^o are those of Humphrey de Bohun, earl of Hereford and Essex^p, who married Elizabeth Plantaganet, sister of Edward II. The head of the last light is entirely filled with Decorated glass, taken from the side windows of the chancel^q.

There is every reason to believe that the portions of canopies already mentioned as being at the bottom of the lights, formed part of the original design of the window. The borders which are attached to them exactly correspond with the borders round the heads of the lights^r, and the glazing exactly fits the lights, which are much wider than those of any other window in the church. The glass itself is also of quite as early a character as the rest. Of these canopies two^s have thin spires placed on a background of ruby, reticulated with rows of light blue beads; two others^t have back grounds of blue, reticulated with red beads; whilst the centre canopy has a green back ground reticulated with white beads^u.

In its present imperfect state it is impossible to determine with any certainty what was the original arrangement of the glass in the lower lights of this window; but we may perhaps infer from the heads of these lights being grounded with white ornamental patterns, and the heads of the canopies being placed on coloured grounds, that the coloured ground on which the head of each canopy reposed, terminated like a pointed panel, the top of which nearly approached, if it did not actually reach, the white pattern glass above in the head of the light; so that any intervening space between the latter and the panel, was filled up with a continuation of the white pattern. This mode of term-

^o Azure, a bend, argent, between two cottises and six lions rampant, or.

^p He died in 1321, having succeeded to the title in 1297.

^q This light in all probability also contained a coat of arms, which may perhaps be discovered by searching the heralds' visitations of Northamptonshire. It is not impossible that the shield of Gilbert de Clare, earl of Gloucester and Hertford, who married Joan Plantaganet, sister of Edward II., may have occupied the light. He died in 1295.

^r See ante, note k.

^s i. e. the first from the north, and the first from the south.

^t i. e. the second from the north, and the second from the south.

^u In the centre light of the chancel east window, below the figure of the Virgin, is inserted a portion of canopy work, which, from its general character, from its spires being on a blue ground, and the cup border being attached to the light which exactly fits the stone

work, would seem to be a lower part of the same canopy which remains either in the second light from the north, or the second from the south side of the window. The only circumstance which appears to contradict the supposition, is, that the crockets of the principal spire, differ in form from those of the principal spire in all the other canopies in the east window. One other similar crocket has been inserted into a canopy in the second window from the west on the south side of the chancel. The portion of canopy, the principal subject of this note, has a rather flat pediment or gable with white crockets. Remains of two or three similar pediments have been worked up amongst the fragments inserted in the east window, and one other pediment has been inserted in one of the tracery lights of the first window from the west in the north aisle of the nave. These facts will convey some idea of the manner in which the glass in this church has been mutilated and transposed.



FROM A WINDOW IN THE CHANCEL.

inating the coloured back ground of a canopy is very common in Decorated work. Indeed instances of it may be seen in the east window of the north aisle of this very church^x. Whether the canopies originally reached the bottom of the window, or terminated abruptly within a moderate distance of it, leaving a corresponding interval of white pattern glass between, is a speculation into which it seems unnecessary to enter. But whatever difference of opinion may exist as to the nature of the original arrangement of the glass, there can be none as to the goodness of the effect of that which remains in the window, an effect principally owing to the quality of the material used, for it derives but little aid from the artist's pencil. Notwithstanding the stiffness of the colouring, and opposed as the hues nominally are, there is in this glass neither monotony nor want of harmony. The streakiness of the ruby, (which is nowhere more conspicuous than in the back grounds of the canopies,) and irregular thickness of the glass composing the other colours, produce an agreeable variety of tint; and the white glass, the natural basis of the other colours, imparts to them all its own rich and mellow tone. The imperfect transparency of the material, though so slight in degree, greatly checks that tendency to diffuse its colour, which is characteristic of glass of all dates; consequently, we here see blue and red glass intermingled with good effect as a mosaic, without producing the least appearance of purple.

The next glass in order of date which demands our attention, is in the four side windows of the chancel now remaining open^y. None of it appears to be earlier than 1340, or thereabouts, and it evidently forms parts of two different designs. The second window from the west, on the north side, has the heads of two of its lower lights filled with the spires of canopies, of a bold and lofty character^z, placed on a white diapered ground^a. The canopies themselves are gone, but a canopy (covering the figure of a bishop) which appears to belong to this window, has been inserted into the east window of the north aisle of the nave. There is nothing else remaining to indicate more particularly the original design of the window, which greatly differs from that of the others, except perhaps the topmost tracery light^b, in which is a group of figures richly coloured, the subject of which it is not easy to discover. But, judging from the analogy of other examples, it is not improbable that this window originally contained two rows of canopies, one above the other, in each of its lower lights, either touching, or separated from each other by an interval of white pattern glazing.

^x See the first and second canopies from the north in the lower lights of this window.

^y The first window from the east on each side has been stopped up.

^z An angel playing on a musical instrument is introduced above the finial of the principal

spire.

^a Two of the canopies in the east window of the north aisle (the second and fourth from the north side) are placed on similar grounds.

^b This light appears to have been *made up*.

The heads of the lower lights of both the south windows, are filled with portions of glass belonging in fact to three windows^c intermixed, but alike in general design. Each portion consists of a rich border, and a ground work of white glass ornamented, according to the Decorated fashion, with a pattern of foliated scroll-work, &c., at the bottom of which appear the finials of a canopy. These finials exactly fit the flat topped canopies, of which there are ten yet remaining in the side windows and one other inserted in the east window of the chancel^d. And it is tolerably clear that originally three of the side windows (probably the two on the south side and the first from the west on the north side) contained two rows of canopies in each of their lower lights; the upper canopy touching the pattern glass in the head of the light, and the lower canopy being separated both from the upper one and the bottom of the window, by an intervening strip of white pattern glass. A few of the little circular coloured ornaments, which were formerly used to enrich the panels of white pattern glass, still remain in the windows^e. Some of the original glazing of the tracery heads of these windows exists, though a good deal displaced. It would seem that the two principal tracery lights were richly coloured, the topmost containing a figure executed only in white and yellow stained glass. Thus these windows in their original state must have appeared as if they were crossed with horizontal belts of colour, formed by the canopies and principal tracery lights, which belts were separated by the intervals of white and yellow stained glass formed by the white ornamented pattern; a feature which is so common in Decorated windows, that it is unnecessary to cite examples of it.

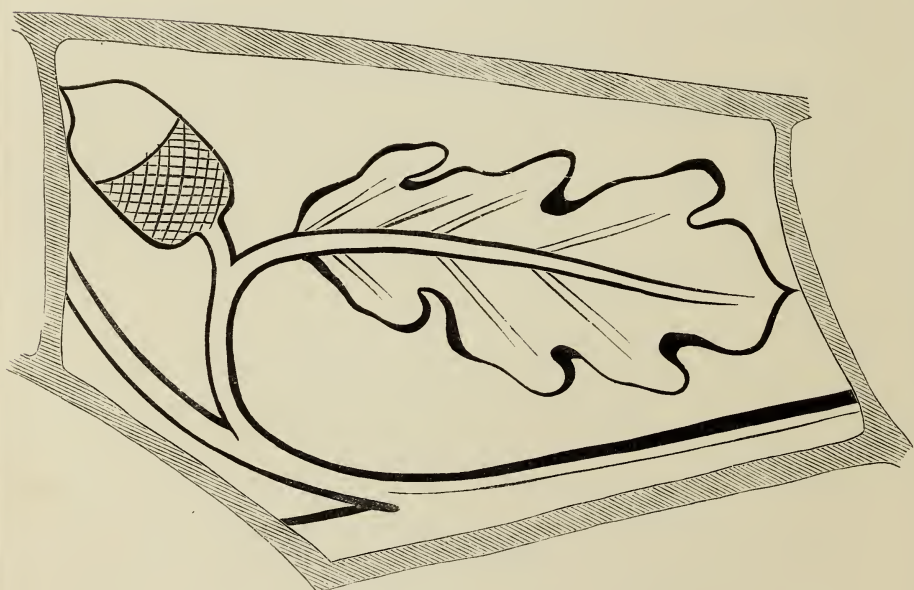
Beside the glass already noticed, there are two canopies in the second window from the west on the north side of the chancel, and a portion of white pattern glass in the southernmost light of the east window, which appear to have been taken from other parts of the church. Both the canopies are designed to carry high spires, and are in other respects dissimilar to the flat topped canopies which originally

^c This is proved by the borders attached to the canopies, and white patterns in the heads of the lower lights. There are ten canopies, alike in design, in the side windows, and one other inserted into the east window. Of these canopies four have borders of ivy leaves on a blue ground; four have borders of white and yellow covered cups, on blue grounds; and the remaining three have borders of yellow oak-leaves on ruby grounds. There are six white patterns, having finials at bottom; of these two have ivy-leaf borders, three have cup borders, and one has an oak-leaf border,

in all respects like those of the canopies. The pattern inserted into the east window is excluded from this account, as it perhaps may not have belonged to any chancel window. Its border is a yellow oak leaf on a red ground.

^d Under these canopies are SS. Peter, Paul, John, Philip, James, Barnabas, Matthias, and Andrew, besides three other saints having no distinctive emblems, and whose names have been removed from the bases of the canopies.

^e Amongst them is the double interlaced triangle.



belonged to the other chancel windows^f. The portion of white pattern in the east window once formed the head of a lower light, in shape similar to those of the side windows of the chancel, but as it does not display the canopy finials like the other glass, it is possible that it may have been taken either from one of the side chancel windows now stopped up, or from one of the two windows in the body of the church which resemble the chancel windows in form^g. The accidental position of this last piece of glazing affords a good opportunity for comparing it with the earlier pattern glass in the east window, and of remarking the difference of date indicated by the lighter and less substantial appearance of the glass.

The rest of the Decorated glass is contained in the windows of the aisles, and as well as the two canopies and pattern last mentioned, varies in date from about 1340 to 1360. There is however so great a similarity between all the glass in Stanford church, in drawing and arrangement of colour, as to justify the supposition that it was all executed under the same superintendence, if not by the same artist.

The east window of the south aisle^h contains the most pleasing and the latest specimen perhaps of Decorated glass in the church. The tracery lights and heads of the lower lights retain their original glazing, which is in a remarkably perfect state; but the two figures and canopies belowⁱ are certainly not in their proper places, if indeed they belong to this window at all, which is doubtful.

The colouring of the tracery head of the window is excellently arranged according to the principles of the style. In the larger tracery lights are represented, in rich colours, a figure carrying a head in its hand, two angels swinging censers, on green grounds (the introduction of which colour here in so large a quantity imparts to the whole composition its striking and vivid effect) the Crucifixion, and the Blessed Virgin, and St. John the Evangelist. The figures are rendered conspicuous by being coloured lighter than the grounds on which they are placed, and this general mass of colouring is insulated and separated from the window arch, by the white and yellow stained glass on which are depicted the birds and fish^k which fill the outer tracery openings.

The heads of the lower lights of the window have ornamented white quarry grounds, against which are placed the coloured spires of lofty canopies, but the most remarkable features here are the grotesque and

^f Under one of these canopies is a figure of St. Margaret. The figure under the other canopy has no distinguishing emblem.

^g This might be ascertained by measuring the windows.

^h This as well as the east window of the north aisle is a four-light window. All the rest, except the east window of the chancel, and the

clearstory windows of the nave (which do not now contain any painted glass), are three-light windows.

ⁱ Under a canopy is St. Agnes. There is a female saint under the other canopy, but without name or other distinction.

^k The fish occurs in the Stanford windows more frequently than usual.

royal heads^m introduced into the borders of the lights, and which, from the character of their drawing and execution, are strongly indicative of the date of the glass.

The east window of the north aisle retains about the same proportion of its original glazing as that of the south aisle, and the general arrangement of the glass in the two windows is nearly alike, though the disposition of the colours in the east window of the north aisle is less pleasingⁿ. In the upper tracery lights of this window is represented Christ as the Judge of the world, surrounded with angels, some of whom exhibit the instruments of the Passion, whilst others summon with their trumpets the dead, who are rising from their graves^o. Below are the Crucifixion, and the attendant figures of the Virgin Mary, and St. John the Evangelist. In the lower lights are the spires of four canopies, two of which are placed on coloured trefoil-headed panels^p, which are backed by the white quarry grounds of the lights. Some of the lights are bordered with grotesque figures like those in the east window of the south aisle. The two canopies below are not in their original places. It is clear that one of these canopies, that under which is a figure of a bishop, belongs not to this window, but rather to one of the chancel windows, as has been suggested, and it may be doubtful whether the other canopy, under which is represented St. Anne teaching the Virgin to read, belongs to this window.

In speculating on the original arrangement of the glass in the lower lights of the east windows of the north and south aisles, it is only necessary to bear in mind that there are plenty of ancient examples to support the supposition that the canopies either descended to the bottom of the lights, or stopped within a short distance of it, leaving below them an interval filled with an ornamented pattern of white glass.

Of the other windows of the church some are entirely devoid of Decorated glass, others have had inserted into them portions of it taken from other windows, while others retain some of the original glazing of their tracery lights. Of these last, two only require to be particularly noticed, viz., the first window from the east in the south aisle, and the second window from the east in the north aisle.

In the principal tracery light of the former window is represented St. Michael in armour, which, judging from the remains of the figure,

^m The crowned heads are those of middle-aged females, and of aged and youthful males.

ⁿ The nature of the subject, the Day of Judgment, may have occasioned the employment of a more solemn key of colour.

^o These last, as well as the angels with the trumpets occupy the outer tracery lights, and are executed in white and yellow stained

glass. The two angels holding the instruments of the Passion fill the second row of quatrefoils from the top. These two subjects are on red grounds, all the others being on blue grounds.

^p Viz., the canopies in the first and third lights from the north.



ST ANNE, FROM THE EAST WINDOW OF THE NORTH AISLE.

whose head and upper part of the body are gone, seems to belong to a date somewhat anterior to that of the glass itself⁴; such a discrepancy, not uncommon in glass, may be reconciled by supposing the figure to have been copied from some earlier form. In the two lower principal tracery lights are figures of angels swinging censers; all these lights are richly coloured. The smaller tracery lights are filled with birds and fish on white and yellow stained glass.

In the north aisle window, the rich colouring is confined to the centres of the principal tracery lights, a very common Decorated arrangement, in which are represented an Agnus Dei, the eagle of St. John, and another emblem much mutilated^r; the emblems form circular patches of colour embedded in white and yellow stained glass ornamented with diaper patterns. The smaller tracery lights are likewise filled with similar diaper patterns.

The later glass in Stanford church, viz., the Perpendicular and Cinque Cento fragments scattered over many of the windows, are insignificant in quantity, and unimportant in design. They are chiefly valuable for the sake of comparison with the earlier glass.

The fine Cinque Cento group of kneeling figures in the east window of the chancel^s, may be readily distinguished from the older glass which surrounds it, by the greater clearness and brilliancy of its white and coloured glass, and its more highly finished execution, the delicacy of which would have been lost on a ruder material, but is here needed to give richness and strength to the composition. Again, we may observe a delicacy of execution superior to the Decorated, but inferior to the Cinque Cento in vigour, as well as refinement, in the Perpendicular work inserted in the windows of the south aisle; the material of which is more pellucid than the Decorated, and less pure than the Cinque Cento. This Perpendicular glass is of the latter half of the fifteenth century. It chiefly consists of small circles containing portraits of saints, emblems, or heraldic devices, enclosed in foliated wreaths, mostly of excellent design; and is executed in white glass enriched with the yellow stain.

Of the specimens of heraldry in the windows, of which there are examples as late as the end of the sixteenth century, the most remarkable is the shield ornamented with the garter, and displaying a Tau

⁴ The lower part of the figure shews a loose surcoat, confined round the waist with a girdle, and reaching a little below the knees. The legs are in chausses of mail. The sword is belted round the body, and the shaft of a spear remains. The outline of a heater-shaped shield is very perceptible above.

^r The emblem of St. Luke, the red ox, which seems to have belonged to the same

set of emblems, is inserted in one of the tracery lights of the first window from the west, on the south side of the chancel. The lion of St. Mark has been inserted in the tracery of the first window from the west of the north aisle.

^s Members of the Cave family, as appears from the arms on the tabard of the principal figure.

cross, with a bell appended^t, which is inserted in one of the south windows of the chancel. The date of this glass is early in the sixteenth century. Some of the more complicated shields afford instances of false heraldry, occasioned by the difficulty of truly representing in glass, before the discovery of enamel colouring, the tinctures of the smaller quarterings; and the later shields, in which enamel colours are used, exhibit in their comparative dullness the defect which always in a greater or less degree attends the use of enamel colours.

In conclusion, it is impossible to refrain from expressing a hope that the painted glass in Stanford church, which, if we credit the tradition, was once saved from destruction by the pious zeal of the parishioners^u, may long remain a splendid monument of ancient art, and an instructive study for the amateur and artist. Injury arising from neglect is hardly to be expected; there is more danger to be apprehended in these days from well-meant but ill-judged restorations. One professed *glass-wright*, let loose upon a church, is apt to do more mischief than all the iconoclasts and churchwardens from the Reformation downwards. These may have destroyed or suffered to fall into decay many an ancient glass painting, but they have in general left the remains of the original design to speak for itself; whereas the glass-wright, when he comes, too often obliterates all traces of the original design by arbitrary rearrangements, made partly with a view to produce a sightly object, partly to save the time required for a more careful investigation. On the whole it seems the safer, and more prudent, as it certainly is the more conscientious course, to content ourselves with preserving these venerable relics by a timely patching and mending, and with transmitting them to posterity as they have descended to ourselves, the genuine evidences of ancient art, ungarbled and untampered with.

C. W.

^t This is probably the badge of a knight of the Garter, who was also a knight of the order of St. Anthony: but as the matter is undergoing further investigation, it would be premature to enter into any discussion. The bell

is inscribed SAN. ANTHON.

^u It is said, that at the Rebellion the parishioners turned out in defence of the church windows, and prevented their being broken by the Roundheads.

WATFORD.

VICARAGE.

St. Peter.

DEANERY OF HADDON.

PATRON,

HUNDRED OF

THE LORD CHANCELLOR.

GUILDSBOROUGH.



SOUTH-EAST VIEW OF THE CHURCH

NAVE, N. and S. Aisles, Chancel, N. Chantry, W. Tower engaged, N. and S. Porches, the former modern.

The Aisles of this Church are both transition from Early English to Decorated. The whole of the N. Aisle with the Chantry is of the same character, the N. windows being of cusped intersecting tracery, and the E. window of the same date, though of a different and richer design. In the S. Aisle there are two plain lancet couplets westward of the Porch, but there is no structural indication that they are of a different date from the rest of the Aisle; and it is well known that windows in that situation are often earlier in character than any others in the Church. The S. Porch is also so early as to retain the dogtooth in the corbel of the arch, but it is clearly Decorated

in its mouldings. The Chancel and the plain parapet throughout are Perpendicular^a.

The engaged Tower is wholly Perpendicular. Its character in the interior is at present lost from the walling up of its E. and S. arches, but these will be opened shortly. The W. window is of four lights, and will have a very good effect from the Nave and Chancel.

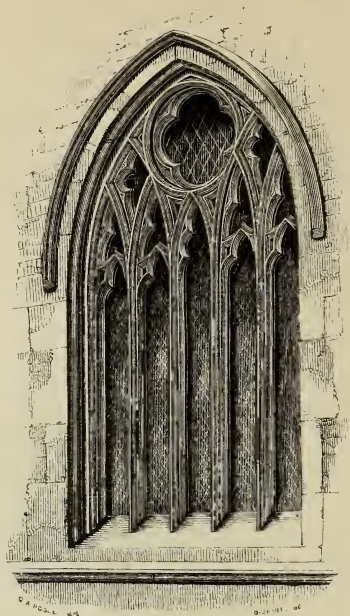
The Nave piers are of the original structure, but the Clerestory is late Decorated, and all the roofs are poor and bad. There are three Sedilia and a Piscina in the Chancel, and a Piscina in the S. Aisle.

In the N. wall of the N. Aisle are three sepulchral arches, and in the S. wall of the same Aisle another with very rich mouldings. They are all of the date of the Aisle, which is at present used as a school: if another room were provided, and the Chantry thrown again into the Church, it would add very greatly to the general effect.

At the time of the date of the earlier portions of the Church (early in Edward I.) the parish of Watford was divided between the four daughters of Eustace Arden, but in process of time three portions centred in the family of Burnaby, and during their occupancy the Tower and Chancel were erected. The mansion in which the Burnabys resided was purchased by Sir George Clerke, who died in 1648. It is now the property of the Lord Henley, who is also lay Rector of the Church.

The patronage, until the Dissolution, was in the Abbey of St. James, Northampton.

T. J. G. A. P.



EAST WINDOW, NORTH AISLE

^a The priest's door is of the earlier date of the Aisles. The jambs of the S. windows also are of a Decorated rather than a Perpen-

dicular section, so that considerable portions of the old materials must have been employed in the more recent work.

LONG BUCKLY.

VICARAGE.

St. Lawrence.

DEANERY

PATRON,

OF HADDON.

THE BISHOP OF LICHFIELD.

HUNDRED OF GUILSBOROUGH.

THE Tower is Early English, with pairs of shallow buttresses, between which the salient angle of the Tower is moulded into an engaged shaft, in the first stage. The W. window is a plain lancet, set in a shallow projection, like a wide buttress. The Belfry windows are in pairs, with a shaft between them. The corbel-table is good and original, but the battlement and rude gurgoyles are later additions.

The rest of the Church has been so nearly rebuilt, in the worst possible style, that only the Clerestory wall and parapet, (not windows,) and the Chancel buttress and window jambs (not tracery) remain, to prove that the general character of the Church was Decorated. Within, however, more of the ancient fabric remains.

The pillars and arches are Decorated. In the S. Aisle three roof corbels remain. The first (beginning at the W.) a blacksmith's head, the second a female head, with the square dress of Edward III., and three fleurs-de-lys set like a coronet on the forehead, the third a crowned male head.

In the Chancel are three sedilia of equal height, Decorated, and a five-foiled Piscina. There is also a square locker in the N.

wall of the Chancel, and the place of a Chantry Altar is marked in the last bay of the N. Aisle, by a bracket. Under an arch between this Chantry and the Chancel there seems to have been a tomb. The arch itself is double, i. e. of the thickness and of the character of two walls, that of the ancient Early English Chantry and that of the Decorated Nave, which were here carried



alongside of one another instead of the first being abolished. The E. E. portion is of two hollowed chamfer orders, the other of two orders plainly chamfered; in the former Perpendicular brackets have been inserted. A parclose was once fixed in this archway. In the corresponding arch to the S. some similar patching occurs, shewing that the conversion of an Early English into a Decorated Church was done in a somewhat clumsy manner.

WEST HADDON.

VICARAGE.

PATRON,

REV. H. M. SPENCE.

All Saints.

DEANERY

OF HADDON.

HUNDRED OF GUILSBOROUGH.



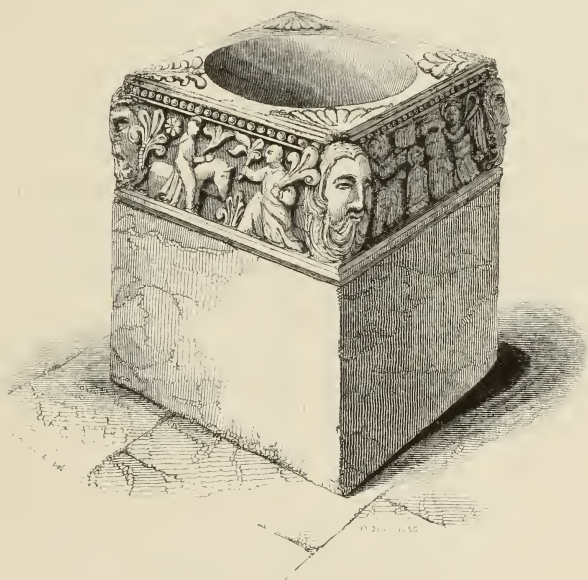
SOUTH-EAST VIEW OF THE CHURCH.

AT the close of the reign of Edward II., or at the beginning of the next reign, this was, in all probability, a very uniform Church, consisting of Tower, Nave and Aisles, Chancel, and S. Porch. We shall first describe those parts which still retain their original character.

The Tower is massive and well proportioned. The basement very good. The buttresses in pairs of greater size and projection than is usual in this style. The Belfry windows all of two lights,

the W. with a monial branching into the architrave, the N. sub-trefoiled, the E. and S. quatrefoiled^a. All the windows of the N. Aisle are of two orders of the hollow chamfer, and have ogee heads. Those at the W., and westward of the porch in the S. Aisle are of the same character, the other S. and the E. window of the S. Aisle have more complex mouldings, and are not ogeed, but they are the same in date. The S. door also is original. All the windows have lost their tracery.

The Chancel has nearly assumed a late Perpendicular character, but the marks of *two* low-side windows, N. and S., of the original structure remain.



THE FONT, See next page.

In the interior the Nave is of very considerable width, of three bays, the pillars octagonal, the arches very obtuse. The tower-arch is very good, of three orders, but unfortunately blocked up, and obstructed by an organ gallery. The Chancel-arch is lofty, the respond a three-clustered shaft. The rear arch of the E. window of the S. Aisle springs from shafts with foliated capitals, and is enriched with the ball-flower in a casement or hollow. The rear

^a There was once a Spire, which falling to decay was taken down in 1648.

arch of the S. window next to it has characteristic Decorated mouldings.

The Clerestory is the feature which gives most expression to this Church, both in the exterior and the interior. It is of four bays, though the Nave is of three only; it is of the date of Henry VI. The roof of the Nave is very good, though of low pitch, with angel corbels. The marks of a roof of much higher pitch still remain both on the Tower, and on the Nave.

There is a Piscina in the Chancel, and two, one Decorated, the other Perpendicular, in the S. Aisle. There are marks of parcloles at the E. of each Aisle, and the capital of the pillar to which the northern one was attached is of a curious profile and device.

The Font is Norman, square, with sculptures representing events in the life of our Saviour.

There is a carved chest in the Chancel, but it does not ascend in date beyond the Reformation.

The Norman Font shews that the present Church is not the first which has occupied this site: and we find that in the twelfth century Hugh Peor gave the Church to the Priory of Daventry, and that the donation was confirmed (1150) by the Prior of Coventry, reserving the claim of tithe to the Church of Winwick. The patronage continued in the Priory of Daventry till the Reformation.

This Church gives the name to the Deanery.

G. A. P.

GUILSBOROUGH.

VICARAGE.

St. Etheldreda the Virgin.

DEANERY OF HADDON,

HUNDRED OF

GUILSBOROUGH.



AVE, N. and S. Aisles, Chancel, W. Tower and Spire, N. and S. Porches.

The Tower and Spire are the only portions of the exterior which retain their original character. The Tower is Early English, with pairs of buttresses at the angles rising to the base of

the belfry story ; and on the S. side a projection for the stairs, which adds much to its effect. The belfry^a windows are double lancets. The broach spire is Decorated : a date under the S. Spire lights indicates a rebuilding in 1618, but the effect is so perfect that the old stones were probably employed in the rebuilding.

The Nave and Aisles were Decorated, and the mouldings of the window jambs, which consist of two sunk chamfers, with the details of the pillars and arches in the interior, indicate a date of about 1300. The tracery of the windows throughout has been inserted recently, and very large restorations have been carried on during the incumbencies of the late and present Vicars, the Rev. T. Sikes, and the Rev. J. D. Watson. To the former date are to be assigned the open seats in the Nave, and the very substantial oak roof^b ; to the latter the very costly fittings of the Chancel : but it does not fall within our purpose to enter into minute and critical descriptions of recent work.

Within the parish of Guilsborough is the township of Holywell, in which a Chapel was erected in the year 1840, dedicated to

St. James.

 HE style is Early English, with an eastern apse, and a high pitched roof with a western bell-gable. The whole fabric is of the most substantial character ; the seats all open and carved : though the reason already given for the slight notice of the restorations of Guilsborough oblige us, however unwillingly, to leave this chapel imperfectly described.

^a Until recently there were but four bells : these have been recast by Mears of White-chapel, with the addition of two others. They are inscribed,

1. ✠ Laudo Deum verum.
2. ✠ Plebem voco.
3. ✠ Congrego clerum.
4. ✠ Defunctos ploro.
5. ✠ Pestem fugo.
6. ✠ Festa decoro.

In addition to these inscriptions, those on the first and last of the old bells are repeated by way of memorial on the first and last of the present peal, viz., on 1. MASTER DOBBE L : CH : AR : 1593.

6. 1618. IHS : NAZ : IVDÆORVM REX FIL : DEI : MIS : MEI. 1618.

^b The seats were given by Mr. Sikes in 1815, and the roof was put up by the parish at the same time.

The family of Dyve had possessions in the parish of Guilsborough in the reign of Henry II.; and by William Dyve the Church was given to the Knights Hospitallers of Jerusalem, and the prior and convent of that order presented until its suppression.

G. A. P.

WELFORD.

VICARAGE.

DEANERY OF HADDON.

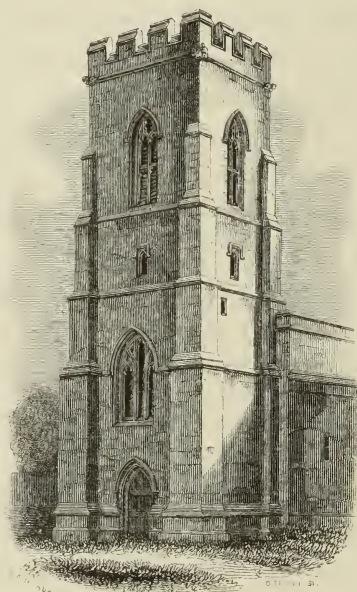
PATRON,

St. Mary the Virgin.

HUNDRED OF

THE BISHOP OF OXFORD.

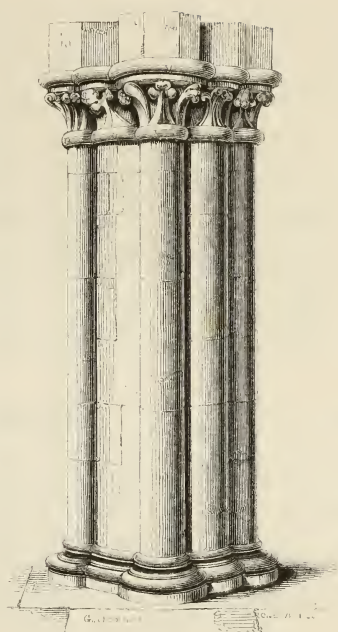
GUILSBOROUGH.



THE TOWER.

THE earliest portions of this Church are Early English. The Chancel and the N. Aisle are Decorated, and the S. Aisle has once had Decorated windows; the Tower and Clerestory are early, the S. Chantry late Perpendicular, the N. Chantry (now used as a Vestry) pseudo-Palladian.

Of the Early English portion part of the N. and the whole of the S. pillars and arches remain: the latter of five bays, the arches of two chamfered orders, springing from very low pillars, which are of various sections, round, octagonal, and clustered: a drawing of the most ornamental pillar is given in the margin. The arches as at Stanford increase in height from the W. eastward. The Font, once of considerable elegance, but now greatly mutilated, is also Early English.



PILLAR.

The windows in the N. Aisle are square-headed, those in the S. are, and always have been, pointed, but (perhaps at the building of the Chantry) the arches have been depressed, and the tracery removed, a single monial being carried up to the point. The old roll-moulding dripstones, however, are retained. The window W. of the Porch has suffered no farther mutilation than the loss of the cusping at the head of its two lights.

The E. window of the Chancel (the only vestige of its original character) is of three lights, reticulated and quatrefoiled, and is an excellent example of the kind.

The S. Chantry, which extends beyond the Aisle in all its dimensions, is of late Perpendicular, (about Henry VI.) The drips of the Decorated windows which it has displaced are retained, and fitted to the four-centred Perpendicular window-heads. There is a *Sancte-bell* cot over the west gable.

The roof of the Nave has unfortunately been under-drawn and plastered, and pews, without a central alley, have displaced the open seats. Two bench-ends alone remain, and these are remarkable as affording, apparently at least, a very early example of appropriation of seats. On a scroll is the name *Will^m Lobell*.

The Tower is the most remarkable portion of the Church, and is

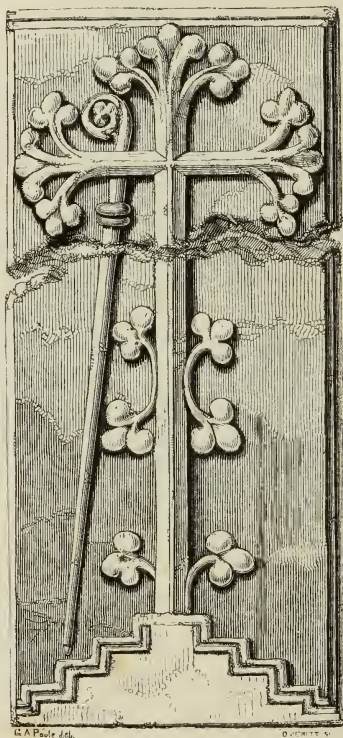
valuable as an example of a series of Towers evidently of the same date and by the same hand, scattered over a large portion of the diocese. Of these the most important are Church Langton, in Leicestershire, and Brampton, in Northamptonshire, and the list includes South Kilworth, Kelmarsh, Marston Trussell, Hazelbeeche, Warkton, Stanion, with several others, all early Perpendicular in character. We shall find some future opportunity to recur to this subject.

The patronage of the Church of Welford was in the

Abbey of Sulby

until the suppression of Monasteries. The site of this religious house is between the parishes of Welford and Sibbertoft, but no vestige of it remains, except a few scattered stones, one or two coffins, and the coffin-lid here given.

G. A. P.



COFFIN-LID.

NASEBY.

VICARAGE.

DEANERY OF HADDON.

PATRON,

All Saints.

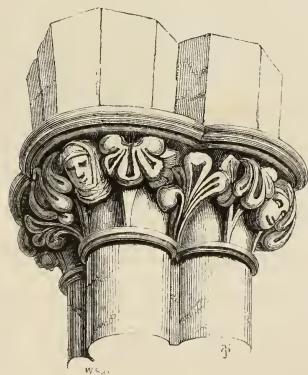
HUNDRED OF

G. A. MADDOCK, Esq.

GUILDSBOROUGH.

THE Parish Church of Naseby stands almost on the field of the fatal fight so disastrous to the cause of King Charles the Martyr, and within a stone's cast of the source of Shakspeare's Avon; but there is nothing in the Church itself to sustain the interest of its site.

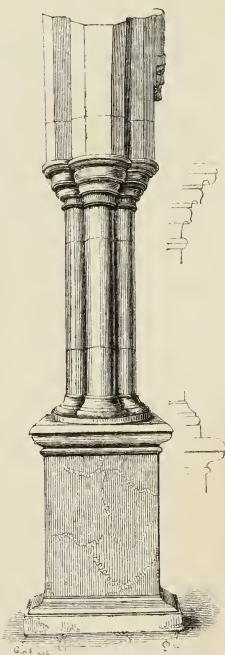
The original Church was early Decorated, and of this style the Nave and Aisles, and the lower part of the Tower, remain. The Chancel has been rebuilt, but not of its ancient proportions. The Tower has had a good belfry story, with double windows, and surmounted with an unfinished crocketed Spire, added about the date of the Tower of Welford^a. The ball at the top of the Spire is said to have been brought from Boulogne by Sir Giles Alington, when that place was taken by the English in the reign of Henry VIII., and placed on his house at Horseheath in Cambridgeshire, whence it was transferred to its present place by Mr. Ashby^b.



CAPITAL, S. SIDE OF NAVE.

^a The inscriptions and medals on the first bell are interesting in connection with the battle which took place within reach of its voice. It is inscribed *GOD SAVE THE KING*; and on one medal the words *AUSPICE REGNO* surround the royal arms, and on two others

In the interior there is nothing remarkable but the stilted pillars on the N., and the well-carved capitals on the S.



PILLAR, N. SIDE OF NAVE

the device is King Charles on horseback, with the epigraph *CAROLUS D. G. MAG. BRITAN. FRAN. ET HIB. REX. 1633*.

^b See Mastin's History and Antiquities of Naseby.

The Font is Norman, but poor.

A row of horse-chesnuts on the W. side of the Churchyard well deserves to be mentioned, for the beauty that it lends to the Church. Without this happy relief all Naseby would seem smitten with a curse of unmitigated bleakness.

G. A. P.

COTTESBROOKE.

RECTORY.

DEANERY OF HADDON.

PATRON,

All Saints.

HUNDRED OF

SIR J. LANGHAM, Bart.

GUILDSBOROUGH.

HE situation of this Church is sequestered and picturesque. It stands about a quarter of a mile to the E. of the village, in the midst of pastures bounded by the park and woods which surround the mansion of the Patron. Approaching from the S., it is seen to great advantage, seated in a wooded dell, delightful glimpses of its grey walls being caught at intervals through the trees in the descent to it.

The Church at present consists of a Nave, Chancel, and S. Transept, W. Tower, and S. Porch. It had originally a N. Transept and Porch; the latter existed in the time of Bridges, and the remains of a stoup are still visible on the W. side of the N. door. At the time of the destruction of the N. Transept, (of which there is no account,) the arch by which it opened into the Church was converted into a large and very unsightly window.

The whole fabric, with the exception of the Porch and all above the windows of the Nave on both sides, is original, and of one date and style, very early Decorated. The exceptions are comparatively modern and debased. The windows of the Nave, Chancel, and Transept are of various sizes, but of the same character, of four, three, and two lights; and on each side of the extreme W. of the Chancel there is a long one-light window. The tracery of these windows is all made with larger and smaller circles now quite plain, although the occurrence of a quatrefoil in the head of a window





F MacKenzie from a Sketch by W. S. Wilkinson

Edin. 1841.

FOR THE BOOK CHURCH OF ST. MACKENZIE'S

Published by J. H. B. & Co. 1841.

of two lights, in the W. of the Tower, precisely of the same character, renders it probable that they were all originally cusped. The capitals of the jamb shafts of the windows in the Transept are composed of very pretty and delicately carved foliage, but now encumbered with many successive coats of white and other washes^a.

The Tower is by far the most attractive portion of this Church, graceful in proportions, and simple in detail. Besides the W. window before mentioned, the beautiful belfry windows, and the embattled parapet with cross oylets, deserve attention. The parapet is further adorned with four shields, one in each face, bearing the arms of Butvileyn, *a fess between three crescents*. An original and very rich Decorated cross is set on the gable of the Transept at right angles to the plane of the wall; which is evidently not in its original position. It is to be lamented that a door has been broken through the basement story of the Tower on the S. side; and that a flight of stone steps, inclosed with brick and covered with lead, has been built against the W. wall of the Transept, leading up to a door constructed in an original window.

Within, there is scarcely anything left of the original arrangement. Every portion is ceiled with a flat domestic ceiling. The triple sedilia in the S., and the low arch in the N. wall of the Chancel, mentioned by Bridges, have disappeared, together with every vestige of the well-wrought screen, which, in his day, separated the Nave from the Chancel; the floor of the Transept has been raised several feet above its ancient level, forming a burial-place beneath, and a family pew above, and the Tower-arch, one of the finest in the Archdeaconry, is concealed by a thin wall of lath and plaster. There is hope, however, that this will be removed ere long, together with the organ-gallery now standing in front of it, which will bring into view the fine W. window of the Tower.

A modern monument to the Langham family rises to a considerable height from the middle of the Chancel floor, the same spot having been occupied, according to Bridges, by an incised

^a The arrangement of the E. end of the Chancel seems to have been altered; it contains now two windows, apparently modern imitations, it has been suggested that the

original E. window was a large window of three or more lights like some of those in the Nave. The wall between the two E. windows is certainly of recent date.



F. Muckenzie from a sketch by W. F. Villinson.

J. H. Le Keux

SPIRANTON CHURCH, NORTHAMPTONSHIRE.

Published by J. H. Parker, Oxford, 1846

SPRATTON.

VICARAGE.

PATRON,

REV. J. BARTLETT.

St. Luke.

DEANERY OF HADDON.

HUNDRED OF

SPELHO.



THIS Church, the Spire of which, from its situation on the top of a hill, is a pleasing object and a useful landmark for many miles, consists of Tower and Spire, Nave and N. and S. Aisles, Chancel, N. Chantry, and (recently erected) N. Porch.

The Tower is perhaps the best, and the earliest of a series of very picturesque Towers, erected about the same time, among which are Weston Favell, Little Houghton, and Abington, and all of which, like that of Spratton, have received more recent additions. It is semi-Norman. The W. door has a semicircular head, ornamented with the zigzag, and in the label is a series of grotesques among which is a dragon devouring a female figure^a. The belfry story is enriched with a very good arcade, of pointed arches, the two central ones on either side being pierced^b. A Perpendicular crenellated parapet, with cross oilets, rests on the original corbel-table of heads, and a Spire of the same date, ribbed at the angles, crowns the whole. The Tower-arch is low and small, but it has been opened, with very good effect.

The history of the Church is best studied in the interior. The Nave is of five bays, the piers on the N. being circular with square bases, and square abaci, under which is foliage and other decorations of a very early type, the nail-head occurring in the W. respond. The arches are semicircular, of two orders, with plain soffits, except that the lower one is slightly bevelled. A very plain and early label runs over all. These piers, then, are of the original date of the Church, and traces of mouldings like those on the Tower on the exterior, shew that parts of the wall also of the N. Aisle are of the same early date.

^a The tail of the dragon is knotted so as to form what would be called Runic characters.

^b Until late restorations a Decorated window occupied the place of the pierced lancets.

The S. piers are also circular, but they are early Decorated, and support pointed arches. A little fragment of early moulding, however, on the exterior, shews that this Aisle also extended originally as far eastward as it does at present, while the S. door, which is clearly contemporary with that in the Tower, leaves no doubt that the S. wall also rests on the original foundations.

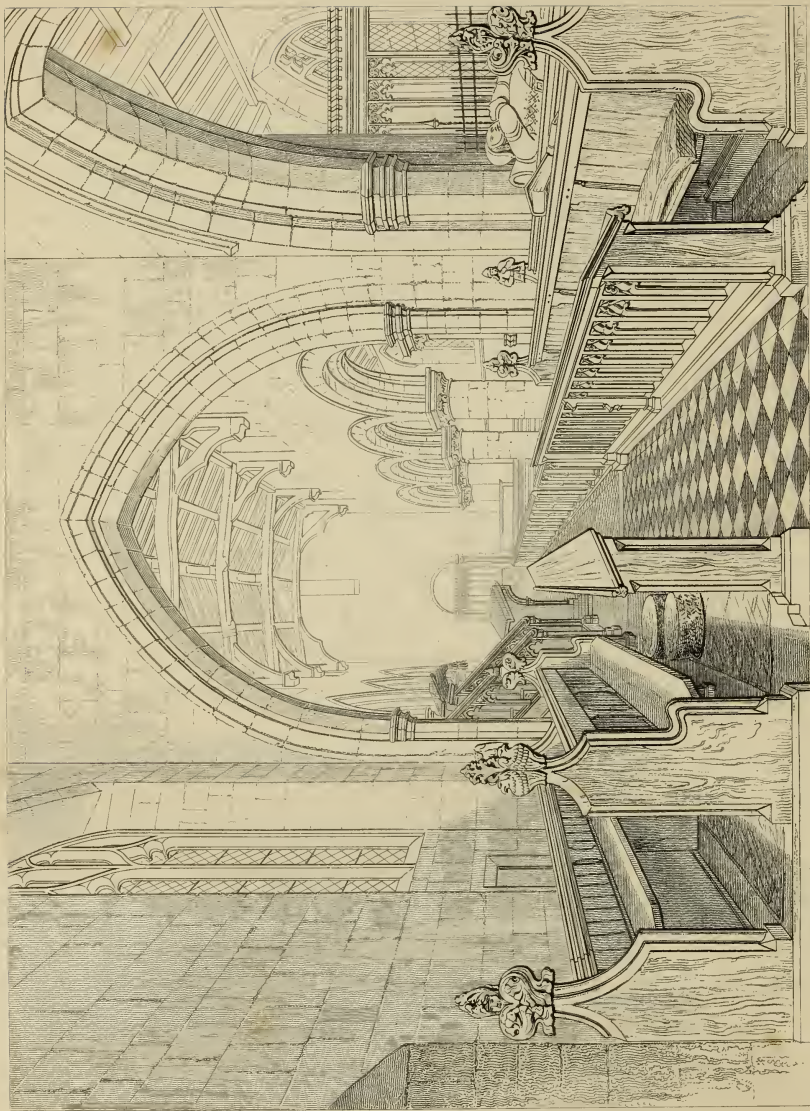
The Font is of the same early character.

But at the date of the early Decorated, so largely found in the S. Aisle, other great changes took place. The N. Aisle was also made to assume a Decorated character, as well as the Chancel, which was indeed wholly rebuilt; and the Clerestory was added in still later Decorated times. Both the Clerestory and the Chancel were however made to assume a Perpendicular character late in the fifteenth century. The window-jambs, the priest's door, a Piscina, a recess with a seat for Sedilia, and a window of confession (the latter seldom, if ever, found of late Perpendicular) remaining in the Chancel, to testify of its Decorated origin; and the poor Perpendicular windows of the Clerestory breaking through the Decorated parapet moulding^c. At the same time, or thereabouts, the E. wall of the S. Aisle was rebuilt without a window, a niche and other accessories of an Altar occupying its place; and a late one was inserted in the place of the easternmost window, in the S. wall, and another in the place of the W. window of the S. Aisle.

The debased N. Chantry concluded all ancient changes in this Church.

Of details not hitherto noted, two Founders' tombs in the S. Aisle, of which the mouldings are very observable, and one in the N. Aisle, with mouldings of the same type, but less elaborate, probably shroud the remains of the authors of the Decorated changes in the Church. A Piscina at the end of the N. Aisle (westward of the Chantry) shews that there was an Altar there, as well as at the E. of the S. Aisle. A window of the date of the Perpendicular portions is blocked up over the Chancel-arch. A round-headed window, originally opening over the Nave roof, but beneath the

^c In the late restoration, square Decorated windows were properly inserted, where the re- pairs of the Clerestory demanded new windows.



Engraved from a sketch by W. S. Wilson.

INTERIOR OF SPEATON CHURCH, NORTHAMPTONSHIRE.

Published by J. H. Parker, Oxford, 1836.

present roof, is closed up in the Tower. There are some good details in the roof of the N. Aisle, consisting of original timbers and bosses, and some of the old seats remain, which are well imitated in the recent repairs.

The late restorations, mainly due to the exertions and liberality of the Vicar, Curate, and principal parishioners, are by Mr. Scott; they are in a very ecclesiastical spirit, and it is the highest praise to say that they assist in giving an archæological description of the Church.

The stone is most of it from the Harleston quarries, and the tone is very pleasing in the interior.

The patronage was in the Abbey and Convent of St. James in Northampton, until the dissolution of monasteries.

T. J. G. A. P.

PITSFORD.

RECTORY.

PATRON,

COL. HOWARD VYSE.^a

DEANERY OF WEST HADDON.

St. Mary the Virgin.

HUNDRED OF

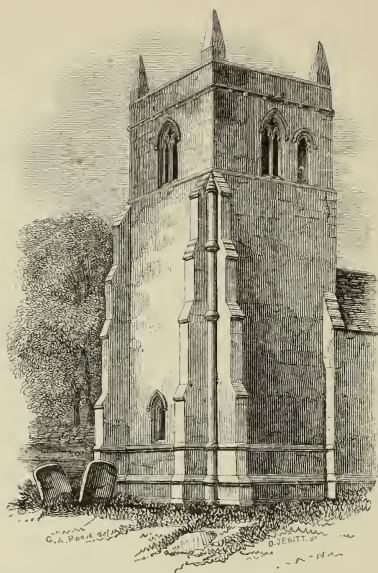
SPELHO.



IN a knoll at the N.W. angle of the village, embowered in the Church-yard elm trees, stands the venerable and massive E. E. Tower, which alone of all the Church retains its architectural features complete. Circular shafts, banded, run up the angle of the buttresses, but it is chiefly remarkable from the singular disposition of the belfry lights on the N. and S. sides. Here a single cinque-foiled light under a bold moulding is placed immediately to the E. of the principal two-lighted window; both windows open into the same compartment within, and it seems difficult to explain the object of this arrangement.

The S. doorway is a remarkable example of early Norman work. It is flat-headed with a rudely sculptured tympanum, representing the conflict of Faith with the Evil Principle^a. The sculpture of

^a An engraving of it is given in Baker's Northamptonshire.



THE TOWER

the jambs and semicircular arch was apparently never finished, but the whole has been much tampered with. The iron-work of the door is very old, and may be coeval with the stone-work, being of exactly the same kind as that at Eggleton, Rutlandshire, where is a doorway of very similar design and date. The foliations, if they may so be called, at the end of the hinges, are produced by merely splitting the iron and curving it back. This, which seems to point to the origin of iron tracery, is noticeable, as such examples are frequently set aside from their rudeness, instead of being preserved as valuable helps to date, and standards for restoration^b.

The rest of the Church is a mere Decorated shell, having suffered almost every mutilation to which Churches have been subjected in times past, having the tracery of the windows cut out, the string-courses cut away, debased Perpendicular and still later insertions, a doorway blocked up, a lowered roof, a lean-to Vestry against the Tower, the piers between the Nave and Aisle removed, a flat ceiling thrown over both, a western gallery, and high irregular close pews.

^b At Rushden, Irchester, and other Churches already described, there is much original iron-work worth notice and preservation.

The Font, Decorated, which has been moved to the N. Chantry, is curious from a panelled projection on one side, pierced with four holes, which may have been a stand for a book, or for the chrism oil, or for a figure. It is described and figured in Van Voorst's "Baptismal Fonts." There is a sepulchral arch and a piscina in the N. Chantry, and the base of the rood-screen still remains.



CHAMFER, CHANTRY.

BOUGHTON.

VICARAGE.

DEANERY OF WEST HADDON.

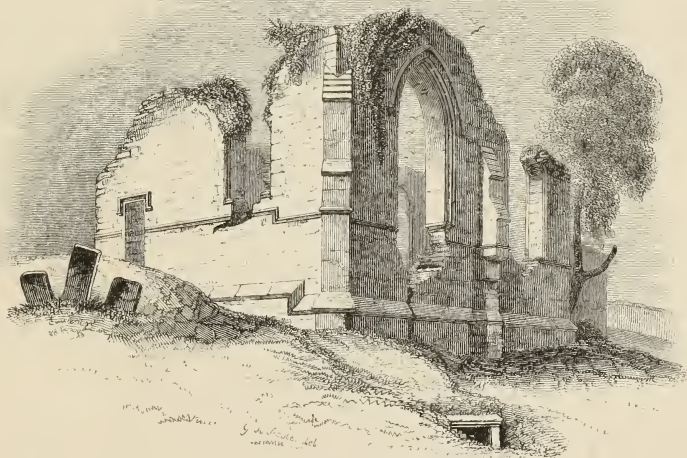
PATRON,

St. John the Baptist.

HUNDRED OF

COL. HOWARD VYSE.

SPELHO.



RUINS OF THE CHURCH.

THE PICTURESQUE ruin is all that remains of the mother-Church of this parish, and we may believe the work of decay to have begun in very early times, for we find it noted in the time of Henry VIII. that "yt is to be re-

membred that there ys one chapell situat within the town of Boughton," [the Church now used,] "wherein comonly the said ii. prestes do celebrate for the ease of the parishioners, for the parishe church is distaunt iii pts of a myle from y^e towne or any house^a." —a distance which in other counties would not be considered excessive, but to the good people of Northamptonshire, accustomed to cluster round their parish Church, an intolerable grievance.

Bridges describes the Tower and Spire as standing in his time, and Grose (1761) gives a view of them. They fell about the year 1785. The plan of the whole building, Decorated with insertions, is yet traceable in the Nave, Chancel, N. Chantry, and S. Aisle, extending to E. end of the Chancel^b.

What seems in Grose's view as a blocked-up doorway on the S. side, may have been an aperture for other purposes, as the wall to the E. is very boldly splayed away so as to admit a view of the high Altar. From the E. bank of the Church-yard rises St. John the Baptist's spring, which formerly furnished the element for Holy Baptism, but now, in the words of the historian of Northamptonshire "supplies the water for culinary purposes at the fair." The Church-yard has hitherto been the only parish burial-place: a new one was consecrated in 1847, contiguous to the Chapel already referred to, and which is now used as

The Parish Church.

The Tower of this is alone original, being of late and poor Perpendicular work. This was repaired in 1599. The body was rebuilt and enlarged in 1806; and again enlarged, refitted, and a Vestry added in 1847. These facts necessarily remove it from our archæological notices. The E. window is filled with painted glass by Messrs. Ward and Nixon, the gift of the present Rector.

^a Baker, from Augm. off.

^b But if we may trust Grose's drawing, this which at first glance would seem to be a S. Aisle, was under the same roof as the Nave,

and the Chancel itself ended in a most unusual arrangement of two three-lighted windows of unequal height having a buttress between them, over which was a smaller window.

MOULTON.

VICARAGE.

PATRON,

E. S. BURTON, Esq.

SS. Peter and Paul.

DEANERY OF HADDON.

HUNDRED OF

SPELHO.



THE TOWER.

THIS, which is one of the largest Churches in the Deanery, consists of Nave, Chancel, N. and S. Aisles, both terminating eastward in a Chantry, W. Tower, and S. Porch.

The Tower is of three early Decorated stages, with a W. door, a two-light window in the second story, and the original Decorated belfry, to which is added an early Perpendicular belfry of considerable elegance. Over this was a small wooden Spire covered with lead, pulled down in the time of the Great Rebellion.

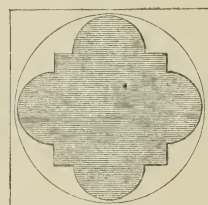
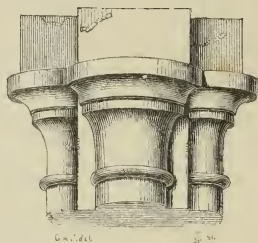
The Aisles, though not of the same masonry, agree very nearly in character with the Tower. Their chief characteristic is the channeled and the swelled chamfer in the mouldings of the windows and doors^a. In the S. Aisle and in the E. of the Chancel, Perpendicular windows have been inserted in the original early

^a The N. window of the N. Chantry is the same as that figured in p. 168, as occurring in Cranford St. Andrew.

Decorated jambs, so that these portions of the Church appear at first sight a century more recent than they are in reality.

The Clerestory is of two-light square-headed Decorated windows. The parapet terminates at the E. with a grotesque figure. The old pitch of the Nave roof appears on the Tower *within* the Church.

In the interior the Nave is of four bays, the S. piers and arches are of ordinary Decorated character. The N. piers require more attention. The whole series seems to have been commenced of the pure Norman character of cylindrical pillars on square bases: but during the process the plan was altered, and the section became semi-Norman in the whole of the two easternmost, and the upper half of the two westernmost pillars. The section in the margin will explain this more readily than any description. All the arches are round, of two orders, with flat soffits.



CAPITAL AND SECTION

The Tower-arch is closed with galleries. The wooden roofs are old, except in the Chancel and in the S. Aisle: but the corbels, which were of figures, have been wantonly mutilated. The Font^b also was “done away” when the Church was new pewed, and some rich parcloles, together with the open seats, of course shared the same fate.

Doorways once opening to the Rood-loft remain, both N. and S. There is a Piscina in the Chancel, and in each Chantry: that in the S. Chantry alone has any elegance. In the sill of the E. window of the N. Chantry are two heads for brackets. The iron-work of the S. door is plain but very good.

On a review of the whole we conclude that the N. piers and arches cannot be more recent, even in their semi-Norman form, than about 1200; but in the reign of Edward I. whatever else

^b Parts of it are built into the Church-yard wall. Its present substitute is a basin in a pew, with the word “FONT” on the door.

then existed was removed, and the present Tower, Nave, Aisles, Chancel and Chantries, were erected: and indeed we find from Bridges, that at the close of the thirteenth century “the Church, Tower, and Church-yard were miserably in ruins, and in 1298 the Bishop of Lincoln issued a mandate requiring the parishioners to repair it.” A Clerestory and a Porch added late in the fourteenth century, and the roofs successively lowered throughout, together with the addition of the present bell-chamber to the Tower, early in the fifteenth century, brought the Church nearly to its present proportions: but there is no clue to the founder of the Church, or to the author of any of these changes in the fabric.

T. J. G. A. P.

OVERSTONE.

RECTORY.

DEANERY OF WEST HADDON.

PATRON,

St. Nicholas.

HUNDRED OF

L. LLOYD, Esq.

SPELHO.



UR account of this Church must be a melancholy blank, the old fabric, which consisted of embattled Tower, Nave, N. Aisle and Chancel, having been utterly demolished in 1803, apparently for no other purpose than to throw the site of it and the Church-yard around it into the park, with which it is now indistinguishably blended. It was probably a Decorated Church, as there is an attempt, worthy of the commencement of the present century, at imitation of flowing tracery in the windows of the present building, which stands at the outskirts of the park. The interior is emphatically neat, including a large parlour-pew with fire-place and chimney-piece. There is some good German painted glass in the E. window. Some mural tablets recording that the ordinary virtues have been removed here from the old Church, but not a mound marks the spot where

“The rude forefathers of the hamlet sleep.”

It is only just to add that the present Proprietor and Rector are in no wise answerable for the facts which we here deplore.

T. J.

GREAT BILLING.

RECTORY.

DEANERY OF HADDON.

PATRON,

St. Andrew.

HUNDRED OF

BRASENOSE COLLEGE, OXFORD.

SPELHO.

 HIS was once a Church of very considerable beauty. The Tower (which is of three stories, of late or transition Early English, and of good proportions and details) was originally surmounted by a Spire, which on April 11, 1759, was destroyed by lightning, and the Church was greatly damaged by its fall. A mansion of the Earls of Thomond, which Bridges describes as "an handsome old house, with pleasant gardens adjoining," on the site of the present house at Billing, was taken down in 1776 by Lord John Cavendish, who undertook to repair the ruined Church, and in the course of this work he transferred to the Tower and Nave of the Church the very incongruous parapet and other ornaments from the mansion; while the characteristic decorations of the old Church were neglected, even the monials of the windows being cast aside.

Except the Tower, therefore, which is overpowered by the parapet so unhappily set upon it, the exterior presents no feature worthy of note, except the very good S. door, of really Perpendicular character, with a foliated dripstone, meeting at the apex in a figure holding a shield, and forming the terminations by curling round a shield on either side.

Within, enough remains to determine the history of the Church and to prove its original elegance.

The Nave is of four bays. The piers on the S. have a singular section, and very early Decorated capitals, and the responds, both E. and W., as well as the corbels of the Chancel-arch and of the Tower-arch^a, have the same capitals. On the N. the piers are cylindrical, but agree in the profile of their capitals with those

^a Thanks to the present Rector, the Rev. J. Walker, the Tower-arch is open.



SECTION OF PILLAR AND PROFILE OF CAPITAL

above noted, except in one instance where a Norman or transition cap and base occur, and where there is also a singularity in the spring of the arch, which shews that a portion of some older Church is here retained. The arches are all pointed, of two chamfered orders, and the same pointed hood-moulding runs over all, except one arch in the S., where it is serrated.

The jambs of the E. window prove that it was of the same date with the Tower, Nave, and original Aisles. Thus there was once a Church of Nave, Chancel, N. and S. Aisles, and Tower, all of the same early character with the Tower. The S. Aisle was probably rebuilt early in the fifteenth century. And to this time may be referred three niches^b with ogeed canopies, occupying the place of an E. window. As for the N. Aisle and Chantry, now a burial-place, they have no historic notes about them.

The Font is of late Perpendicular design, deserting the old form of a bason with a shaft and base, and assuming that of an octagonal pillar somewhat expanded at the top, and panelled down its whole length.

If the single Norman pier be taken to indicate an earlier Church here, the names of Mortimer and Rivers only occur between the Conquest and the reign of Edward I.; but there must have been mesne lords with more immediate connection with the place. Under Edward I.^c the name of Barre occurs, and as this family

^b The central niche contained an inscription in distemper, but it is illegible.

disputed by Robert Barre, and decided in favour of the crown.

^c 9 Edward I. the right of presentation was

“were great benefactors to the Convents of St. James and St. Andrew in Northampton,” and as the dedication of the Church to St. Andrew seems to imply some connection with the latter house we may perhaps infer that the Church as it stood before 1759 was in great part of their erection.

T. J. G. A. P.

LITTLE BILLING.

RECTORY.

PATRON,
EARL BROWNLOW.

All Saints.

DEANERY OF HADDON.

HUNDRED OF
SPELHO.



LITTLE Church, which, except for its curious Font^a, contains little to repay a visit. The outer walls of a Nave and N. Aisle (probably Decorated) have been rebuilt in meagre Perpendicular, under one roof, of which the timbers are supported in the midst by wooden posts. A N. Chantry, which was Decorated throughout, is now being rebuilt. The Chancel roof has been lately underdrawn and plastered, though externally the high pitch remains.

There are some rude open seats, coeval with the earliest portions of the building, remaining.

The bells hang in a little wooden turret at the W. end, neither architectural nor picturesque in its pretensions.

We are disposed to attribute the oldest parts yet remaining of this Church to John de Longville, Lord of the Manor, who founded the house of Augustinian Friars in Northampton 16 Edward II.

^a This Font is figured in Van Voorst's volume of Fonts, and is thus described:—

“This jar-like and singular Font may be placed early in the Norman period; both irre-

gular in shape and rude in workmanship, it is chiefly interesting for its curious legend, which is written in characters exactly conformable to the great seal of William the Conqueror.

WILBERHTVS ARTIFEX ATQ: LEMENTARIUS HVNL FABRICAVIT
QVISQVIS SVVM VENIT MERLERE LORPVS PROVL DV BIO LAPIT.”

The Longvilles retained possession of the Manor till long after the Reformation, and portions of their mansion remain in the parish.

T. C. H. T. J. G. A. P.

WESTON FAVELL.

RECTORY.

PATRON,

REV. R. A. KNIGHT.

DEANERY OF HADDON.

HUNDRED OF

SPELHO.

St. Peter.

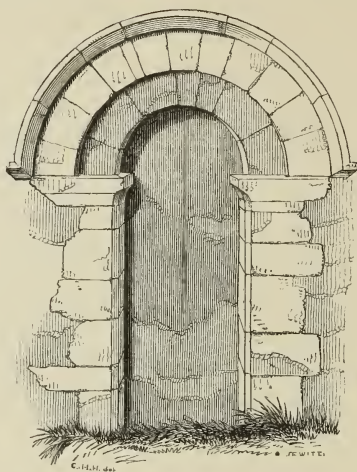


HIS little Church, which consists only of Nave and Chancel, Tower and S. Porch, adds its full share of beauty to the landscape of which it forms a part; nor is it the less pleasing for its departure in general character from the usual type of Northamptonshire Churches; its high roof and absence of aisles rather recalling those of Kent or Berkshire.

The Tower belongs to the series already noticed in the account of Spratton Church. It is entirely transition Norman, recessed a little at each story, and considerably battered in the belfry story. In the first story a round door has been blocked up, in the second is a lancet couplet, the third is without windows, and the fourth or belfry story is of two lancets, with a hood-moulding rising and falling over their heads, and carried round the Tower. There is besides a little square window just below the corbel-table of heads, on the E. and W. sides. A Spire, which was erected on this Tower, was destroyed by lightning in 1726, and the base having been covered with a low roof, makes a picturesque addition to the Tower.

The N. door of the Nave, and the priest's door, are either contemporary with the Tower, or, as is more probable, before it. The Chancel windows are of three lancets under one dripstone, of a style later than the Tower: the E. window is late and bad Perpendicular, within the dripstone and jambs of a window of the same style with those at the N. and S.

In the interior we have to regret the closing both of Tower and Chancel-arch with galleries, and the ceiling of the Chancel. There is a good hour-glass frame by the Pulpit. The Font is a copy of that at Abington, but much inferior to it.



PRIEST'S DOOR

Behind the Altar is a curious piece of needle-work^a.

The Pulpit is cinque cento; the Rood-screen of still later character. Is it the gift of Sir John Holman, who is recorded to have wainscoted the Chancel with oak?

In the reign of Henry II., to which time we would refer the Church, Richard de Weston held lands here; and in Henry III., when the Chancel was perhaps rebuilt, Sir Hugh Favell occurs, who "gave rent-charge of viii. d. per annum lying in Northampton, for the supply of a light, called St. Mary's light, in the church of Weston^b." After this no historic interest attaches to the fabric.

T. J. G. A. P.

^a "Sir John Holman neatly wainscoted the Chancel with oak. Over the Altar is represented the Passover in needlework by his Lady; above it is inscribed GLORIA DEO, and below it WES-

TON FAVELL DECEMBER 1698. Her maiden name was Jane Fawtry, and herself of Dutch extraction." Bridges.

^b Bridges.

ABINGTON.

RECTORY.

PATRON,

LEWIS LLOYD, Esq.

SS. Peter and Paul.

DEANERY OF HADDON.

HUNDRED OF

SPELHO.

THE whole Church, except the Tower, was rebuilt in 1821, (the rest having been blown down whilst undergoing repair,) at the sole expense of J. H. Thursby, Esq., then Patron of the Living^a.

The Tower retains marked traces of its original semi-Norman character, though a Perpendicular W. door and window have been inserted, and a Perpendicular belfry added, at about the same time that the more important Tower of Little Houghton received a like addition.

The Font is octagonal, late Perpendicular.

The Pulpit is very rich, but of the unecclesiastical character of the seventeenth century. It is the only thing about the Church which can be called handsome, and may be the gift of one Thomas Locke, "a great benefactor to this Church, who died Jan. 3, 1715. *Ætatis suæ 80,*" as his monument testifies.

T. J. G. A. P.

^a The following particulars from Bridges will convey some information concerning the original Church.

"The Church, dedicated to St. Peter and St. Paul, consists of a body, north and south ile, and chancel, leaded. At the west end is an embattled tower, in which are three bells. Round the Tenor is inscribed, *Sum rosa pul-sata mundi Maria vocata*, and round the second, *En multis annis resonet compaña Johannis*. At the east end of each ile is a Chauntry-chapel leaded. In the east window of the chapel in the north ile are these Arms, *Gules, a fess between six cross crosslets or*, with these remains of an Inscription . . . *Militis et c . .*. In the north windows of the same ile are certain broken figures, and in the left hand of one of them a label with this inscription, *Ave*

Maria gratia plena, Dominus tecum. In the east window of the chapel in the south ile is the figure of a person praying at a Table, with a book before him, and under him the following inscription, *Orate pro animabus . . . Rob. Bullok . . .* In another pannel are the figures of three women praying, and in several scattered panes these words *Dis chapell . . aliciem . . . marg uxor . .* And in the south window of the said chapel are these arms, *Gules within a bordure engrailed three pikes hauriant in pale argent*. In the west window of the Tower are these arms, *Gules, a fess indented between six cross crosslets argent*.

"Upon several Bricks which lie dispersed in the chancel are these arms, *three cross crosslets fitché, on a chief a rose and a mullet of six points*, as also the arms of Westminster."

BRINGTON.

RECTORY.

DEANERY OF HADDON

PATRON,

St. Mary.

HUNDRED OF

EARL SPENCER.

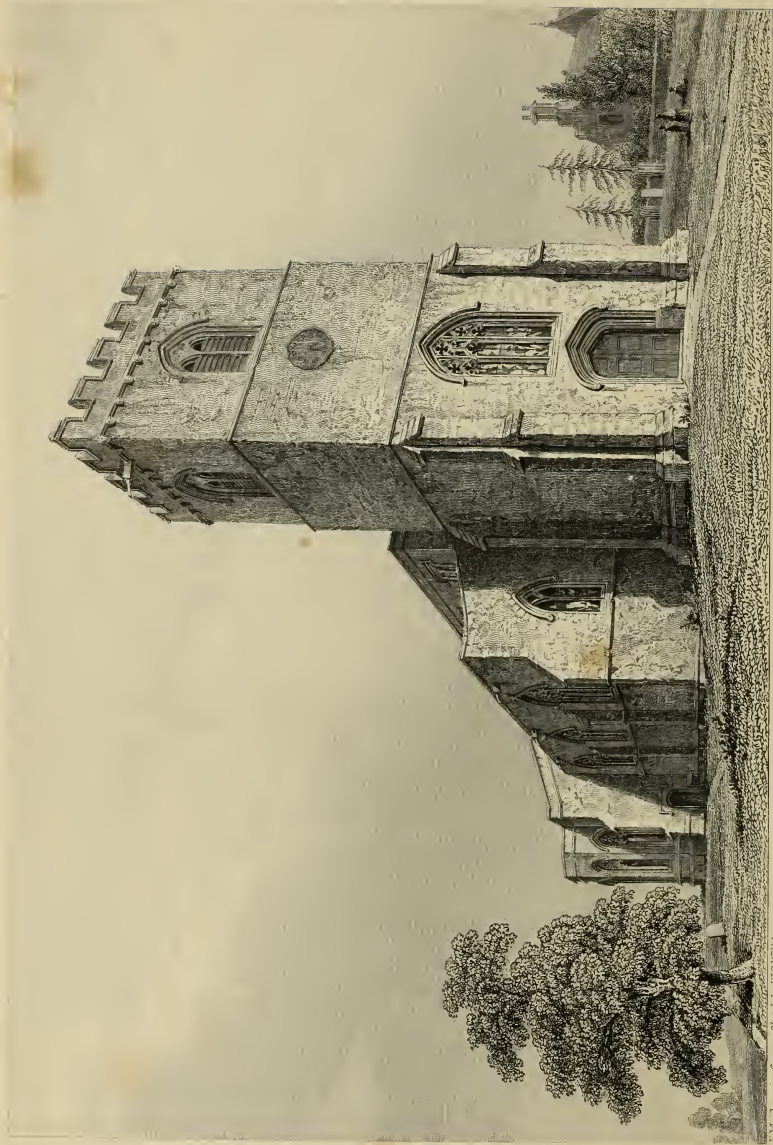
NOBOTTLE.



MONUMENT ON THE EXTERIOR.

THIS Church is seen to great advantage, when approached from the N. and W., standing at the verge of a hill with a sudden and precipitous descent to the N., down which winds the road to the neighbouring village of East Haddon. It consists of Nave, N. and S. Aisles, Chancel with Chapel adjoining, S. Porch, and W. Tower.

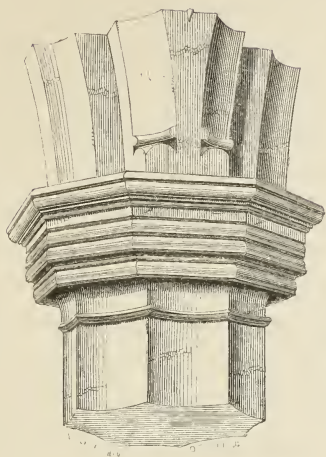
The Tower, (with the exception of its battlements, W. door and window,) the walls of the Aisles, and most of their windows, the external monumental arch with its canopy, and recumbent effigy of an ecclesiastic, the pillars and arches of the Nave, and the Font, are all of one period or nearly so, and in the absence of all documentary evidence may be dated early in the last quarter of the thirteenth century. There is a peculiarity in the pillars and arches of the S. side of the Nave which is worthy of notice; the pillars



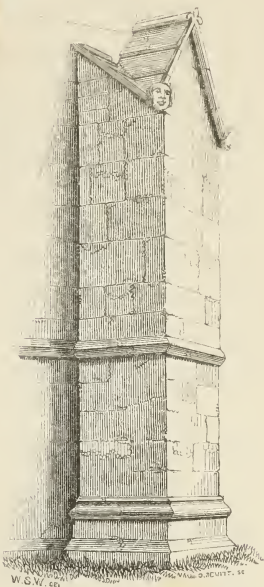
BRINGTON CHURCH - NORTHAMPTONSHIRE.

J. H. G. sculp.

F. Macdonald sculp.



CAPITAL, S. SIDE OF NAVE



BUTTIRESS, SOUTH AISLE

are octagonal, but each side is hollowed, which gives them the appearance of fluted columns^a; the arches are of two hollowed chamfered orders, and the soffit is also hollowed. These pillars are higher and the arches more acutely pointed than those on the N., where the pillars are simply octagonal, and the arches of two plain chamfered orders: but notwithstanding this difference in the design, the whole seems to be of one period. The buttresses of the E. and W. angles of the S. Aisle are remarkable for their size and triple pedimental terminations, and the gargoyles are gigantic and grotesque. The E. and W. windows of this Aisle are evidently Perpendicular insertions; and the rest, which have been lately restored and are exactly similar to those in the N. Aisle which are original, might justify a later date for the walls, having reticulated tracery, like the windows at Harleston which are known to be as late as 1325. The W. window of the N. Aisle is of two lights, acutely pointed and uncusped. The E. end of the same

^a The same will be found in the responds to the Chancel-arch, and to the two first arches of the Nave at Harleston, and also in the shafts of the Sedilia. In many of the minute features

of the mouldings also, the same preference of the hollowed chamfer is observable in both Churches.

Aisle is occupied by a beautifully proportioned arch of late Perpendicular work leading into the N. Chapel, which belongs to the Spencer family, and contains many sumptuous monuments to the memory of various members of it whose bodies are interred beneath^b. This Chapel, and the Chancel and Clerestory of the Nave are evidently the work of one period, and the style of all is late Perpendicular. In the will^c of Sir John Spencer, Knt., dated April 12, 1522, only two days before his death, it is affirmed that he had almost rebuilt the parish Church of Brington; and this can only be referred to those portions of it just mentioned. The Rector at that time was Thomas Heritage, presented by Sir John Spencer in 1513; he was also chaplain to Henry VIII., and surveyor of that monarch's works at Westminster, and it is highly probable that he gave the design, and superintended the execution of these works also for his patron at Brington.

In the year 1846 a bay of five sides with a long window in each was added to the N. side of this Chapel by the present Earl Spencer; on the floor of which, and forming a border to it, is an ornamented brass, bearing the following inscription:—

“This Bay was erected by Frederick fourth Earl Spencer to the memory of his Father, Mother, and Brother, viz., George John second Earl K. G. Labinia his wife, and John Charles third Earl anno Domini MDCCCXVI.”

It has a fan-vaulting of stone, the ribs of the fans spring from the capitals of slender shafts which are placed in each angle of the bay. The other ribs of the vaulting radiate from a centre key-stone bearing the arms of the present Earl and Countess, and the space between them is filled with tracery. The windows are glazed with modern stained glass, the work of Mr. Ward, of

^b The monument of Sir John Spencer and his wife, consisting of recumbent figures on a high tomb beneath an arch of Tudor form, is a rich and elegant example of very late, but perfectly pure Perpendicular work. There are four monuments of similar design, two of Elizabethan work, one temp. James I., and the other temp. Charles I., 1647. The next monument in point of time is that to the memory of John, first Earl Spencer, who died in 1783, the

work of Nollekens: the next to his widow, who died in 1814, by Flaxman. There is also a white marble bust by Chantrey on a high pedestal of the same material, raised to the memory of Sir Robert Spencer, K. G. H., who died in 1830, by the officers who in different ships served under his command.

^c Ex. reg. voc. Manwaring in Cur. Prærog. Cout. Qu. 24.

Frith-street, Soho, aided by Mr. Winston's accurate knowledge on the subject of ancient glass painting. The middle window has a figure of St. John the Evangelist, designed from one on the tomb of Henry VII. at Westminster, standing within a richly canopied niche with an angel beneath it bearing a label inscribed *S. Johannes*, and two angels in the tracery above with harps. The windows on each side of this contain portraits of the second and third Earls, in circles surrounded by wreaths, and the two extreme windows contain the armorial bearings of the deceased, and of the present Earl and Countess, alike encircled. All the four have borders copied from original glass, and all the quarries are adorned with a fret, and the tracery lights with flowers.

The E. window of the Chancel contains an original figure of St. John Baptist, but some portions of it have been restored with modern glass.

There is a double Sedile and a Piscina in the S. wall of the Chancel. Another Piscina of unusual size remains in the S. Aisle, and near it, worked in the thickness of the wall, is a winding staircase leading to an upper door, which probably opened upon a Rood-screen of a Chapel at the E. end of this Aisle, on the E. wall of which are four plain brackets, two on each side the window. By the Rood-screen of this Chapel the great Rood-loft of the Chancel-arch probably was ascended.

Many of the original open seats remain in good preservation. From the Heraldry displayed upon the poppy heads, and a pedigree given by Mr. Baker in the Manorial history of the parish, it is clear these seats must have been put up between the years 1445 and 1457. For in the former year Sir Edward Grey, who, on the decease of his father, became Lord Grey de Ruthyn, married the daughter and heiress of Henry Lord Ferrars of Groby, by which marriage he became lord of the manor of Nobottle, and patron of this Church, and also Baron Ferrars of Groby. The arms of Grey and Ferrars are repeated many times, together with those of Lord Grey's mother, (herself an heiress of the house of Astley of Astley in the county of Warwick,) and other coats of the alliances of the ancestral heirs of the Ferrars family. In the latter year Edward

Lord Grey de Ruthyn and Groby died ; and none of the connections by marriage posterior to this are heraldically noticed on these seats, (although the son and grandson both married heiresses,) which we may presume would have been the case had either of these been the donors of the seats. They have been stencilled in red with a kind of fleur-de-lis pattern. The E. and W. windows of the S. Aisle were probably inserted by the same patron and benefactor, as well as the W. door and window of the Tower, the label of the former indeed is terminated at each end by a shield, the one bearing the arms of Lord Grey's mother, the other those of his wife. The battlements seem to have been added about the same time.

Until lately the Chancel-arch was closed by a large gallery pew belonging to the Spencer family, which in 1846 was removed by the present Earl : who proceeded in the following year to reseat the whole of the Church with open oak seats after the original pattern, adding a Pulpit and Reading-desk of similar design.

During the present year (1848) the same benefactor has presented a large and fine-toned organ with an appropriate case, built by Mr. Holdich of Greek-street, Soho. The Porch was erected in 1832 at the sole expense of George John, Earl Spencer, after a design by Mr. Blore.

H. R.

HOLDENBY.

RECTORY.

PATRON,
THE CROWN.

All Saints.

DEANERY OF HADDON.

HUNDRED OF
NOBOTTLE GROVE.

 HIS Church stands in a lonely spot some distance from the village, and under the terrace on which are the remains of the once magnificent mansion erected by the Lord Chancellor Hatton^a. The Nave is divided from the Aisles by three pointed arches on each side, resting on octagonal columns with moulded capitals and bases. The Tower-arch is open, and

^a It was purchased by James I., who occasionally resided here. After the battle of Naseby it became the prison rather than the palace of Charles I.

springs from the side walls. The Chancel-arch is very wide, but is almost concealed by a heavy screen of revived Italian work. The Chancel was entirely rebuilt a very few years ago by the present Rector, Rev. S. L. Crawley, from a design by Sir H. Dryden, Bart., in the Early English style. The upper story of the Tower is a good example of plain Perpendicular work. Only one window in this Church remains in its original state, it is of early Decorated character, and possesses a few fragments of painted glass, which are evidently not in their original position: from the jamb mouldings of the other windows, it may be presumed that they once possessed mullions and tracery of similar character. There is a low Clerestory wall on the N. side without windows, but one roof covers all on the S. side; it is quite evident, however, that the S. Aisle had once an E. and W. gable, and of course an independent roof. Font and shaft octagonal, and quite plain. H. R.

WHILTON.

RECTORY.

DEANERY OF HADDON.

PATRON,

St. Andrew.

HUNDRED OF

WILLIAM ROSE ROSE, Esq.

NOBOTTLE GROVE.

 HIS small Church is of Early English origin, the arches of the Nave (only two on each side) are pointed, and rest upon short cylindrical columns, with very simple moulded capitals; these portions, together with the basement story of the Tower, (in the W. face of which a modern window has been inserted,) and some part of the Chancel walls, are the only remains of the original fabric. The two upper stories of the Tower, the Aisles, and the rest of the Chancel, were all rebuilt about eighty years ago by William Rose, Esq., the patron at that time. The same benefactor gave the six bells. In the year 1795 the Chancel walls were raised a few feet, a staircase to an organ-loft was added on the north side, and the whole covered with a new roof by the late Rector, Rev. William Lucas Rose, who also at the same time gave the organ.

H. R.

EAST HADDON.

VICARAGE.

PATRONS,

LORD CLIFDEN,

H. B. SAWBRIDGE, Esq.,

AYSHFORD SANDFORD, Esq.

St. Mary the Virgin.

DEANERY OF HADDON.

HUNDRED OF

NOBOTTLE GROVE.



THE Church is situated nearly in the centre of the village. It consists of W. Tower, Nave, S. Aisle and Porch, and Chancel. The Tower is low, but of well-executed masonry, and was rebuilt in 1673; it has three stages, with massive buttresses in pairs at the angles, with an embattled parapet and pinnacles. The W. Doorway is Decorated, with deeply recessed mouldings, it is late in the style; probably it formed part of the former Tower ^a.

There is a Decorated Tower-arch of three chamfered orders, resting on circular engaged shafts, but it is walled up, having an organ gallery in front.

The Nave is separated from the S. Aisle by four Decorated arches, each of two chamfered orders, resting on low octagonal pillars, with plainly moulded capitals. It is lighted by three windows on the N. side, each of three lights, with Perpendicular tracery, two of which have been inserted in Decorated arches. There is a fragment of stained glass remaining in one of the foils, of early Perpendicular work. On the S. side there is a Clerestory of three small square-headed windows, each of two trefoiled lights.

The S. Aisle and Porch were rebuilt in 1839 with the old materials. There are five square-headed Perpendicular windows of plain character. Formerly there was a Parvise over the Porch, and a Piscina in the E. wall of the Aisle.

THE CHANCEL is separated from the Nave by a lofty Decorated arch, resting on Norman piers, with engaged shafts, and sculp-

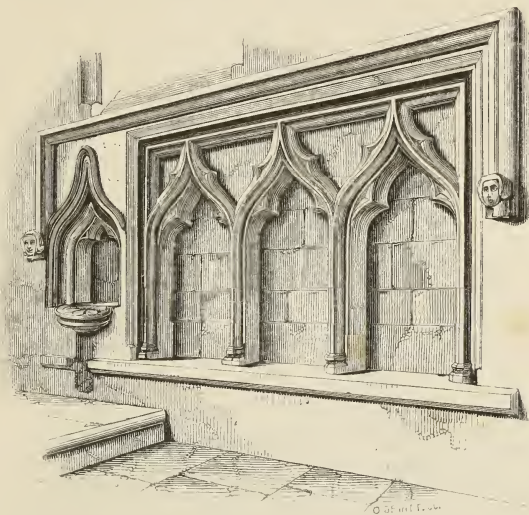
^a There are five bells, all cast in 1621. There is an inscription on the great bell:—

Cum sono si non vis venire,

Nunquam ad preces cupies ire.

tured capitals. On the S. side are three windows, each of two lights, with tracery of late Decorated character.

There are two similar windows on the N. side. The E. window of three lights, of cusped intersecting tracery, has been lately inserted. On the S. side is a Priest's door, under a depressed ogee arch : eastward of this on the S. side are three stone Sedilia, in the



SEDILIA AND PISCINA.

Decorated style, and a Piscina. On the exterior, to the S., there is a cornice with the ball-flower, and grotesque figures sculptured in the hollow.

The Font^b is Norman ; a circular bowl, having a human figure rudely sculptured in relief, holding two winged serpents under his arms, supposed to represent the conquest over sin at Baptism. It stands in the Nave, behind the last pier to the W., near the S. door.

The roofs of the Nave and Chancel are both modern, though of good character ; the Church throughout has recently undergone considerable repairs.

The Inspeximus Charter of Ed. II. to the Abbot and Convent of Sulby, recites and confirms the Church of East Haddon, with its pertinencies, of the gift of William de Dyve, son of Hugh de Dyve^c.

^b It is figured in Van Voorst's " Illustrations of Baptismal Fonts."

^c Mon. Ang. ii. 630.

In the 25th of Edward III., 1351, the Rectory was appropriated to the Convent, and about the same time the Vicarage ordained. The Chancel may be ascribed probably to this date. At the dissolution the Rectory and advowson of the Vicarage fell to the Crown; and in the 3rd of Elizabeth 1561, were granted to Sir T. Challoner and his heirs. Sir Christopher Hatton died possessed of them in 1591^d.

H. I. B.

HARLESTON.

RECTORY.

PATRON,

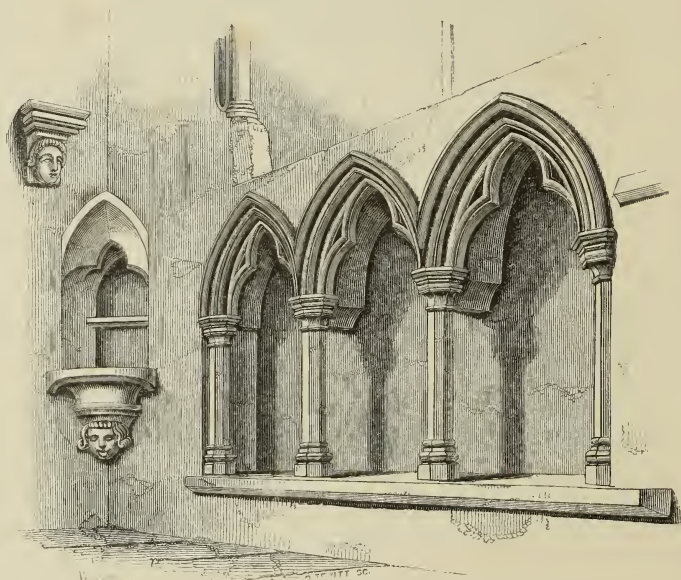
EARL SPENCER.

St. Andrew.

DEANERY OF HADDON.

HUNDRED OF

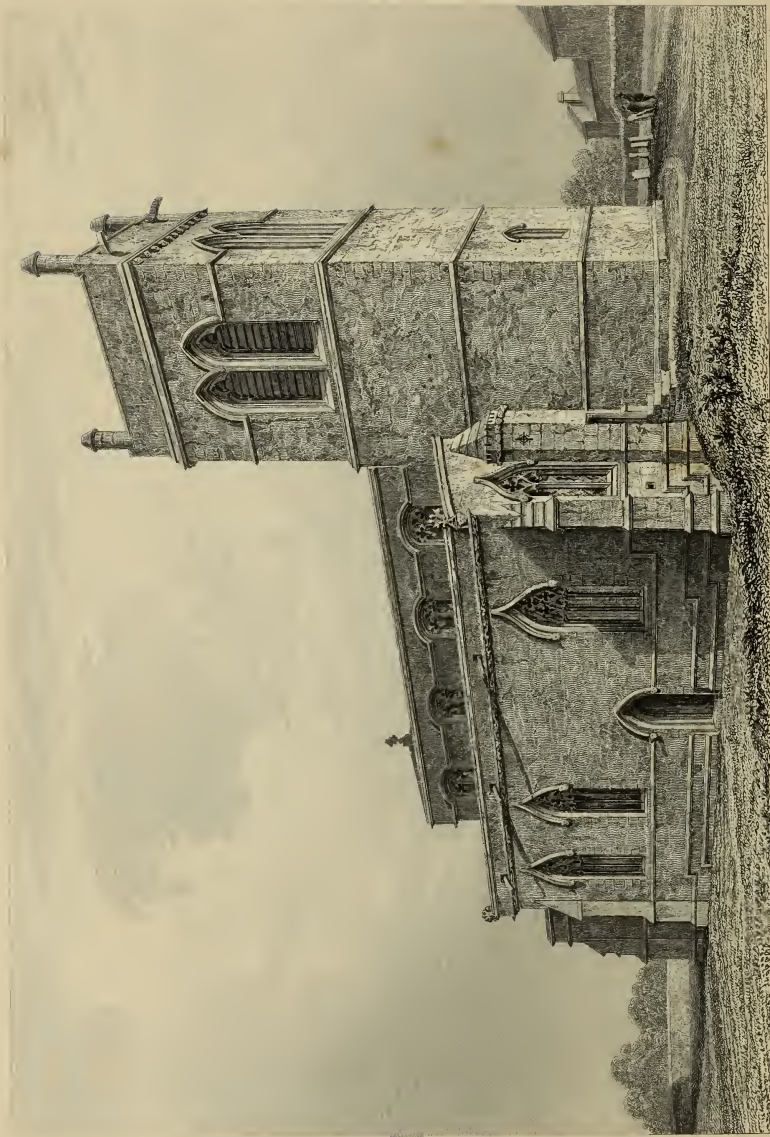
NOBOTTLE GROVE.



SEDILIA AND PISCINA.

A GREAT part of the history of this Church is recorded in a contemporary MS. written by Henry de Bray, a resident in the village, and the principal landed proprietor, while the whole Church (except perhaps the Tower and Porch) was

^d Bridges and Baker.



W. H. Stiles del.

T. M. Bennett engr.

THE CHURCH OF ST. MARY, WILMINGTON, DELAWARE

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being rebuilt. It is of so great value for our present purpose, that we shall be excused if we give a very short history of the author. He was the great grandson of a certain lady, named Quena, who married during her minority, without having obtained the consent of her feudal lord. This step, for a time, deprived her family of the chief part of her property ; but her descendants of the third and fourth generation asserted their rights, and, after many tedious lawsuits, succeeded in recovering what was thus proved to have been unjustly alienated. Henry de Bray did, what at that period it was probably very unusual for a country squire to do,—he kept a kind of journal. This document is now in the British Museum, and forms No. 761 of the Lansdown manuscripts. It contains 82 leaves, many of them with writing on both sides. Amongst various matters, the lawsuits included, there is a closely written page “concerning the Church of Herleston and its Parsons” which we give entire, and shall make frequent use of it, as we proceed with the history and description of the Church.

Extract from Bibl. Lansdown No. 761. Register Hen. de Bray. Fol. xxij.

DE ECCLESIA DE HERLESTON.

Magister Willielmus de Lichefeld habuit ecclesiam de Herleston per presentationem prioris de Lenton.

Dominus Petrus de Grendon similiter presentatus per Priorem de Lenton.

Magister Swydo de Russheton similiter presentatus per Priorem.

Dominus Jocelynus similiter presentatus per Priorem de Lenton.

Magister Petrus Sansom clericus de Curiâ Romanâ similiter presentatus per Priorem. Magister Rogerus de Stowamerco fuit procurator suus. Ipse fuit Rector xxxvj annos.

Magister Walterus de Plossi presentatus per Priorem. Eo tempore Willielmus de Ferrars presentavit, et Hugo de Staunton et Clementia uxor ejus presentarunt. Et Prior de Lenton per assisam (ult?) presentationis recuperavit, xxx die May anno domini m°cclxxix. Et Willielmus de Ferrars et Hugo de Staunton in misericordia.

Magister Willielmus de la Barre institutus ad presentationem Prioris anno domini m°cclxxx.

Magister Willielmus de Letacombe institutus per Priorem de Lenton anno domini m°cclxxxij secundo.

Magister Ricardus de Het institutus ad presentationem Prioris de Lenton

anno domini m^occ nonag : secundo incipiente. Et ipse de novo fecit Cancellam, anno dom : mill^o cccxx.

Tota ecclesia facta fuit de novo tempore dicti rectoris anno dom : mcccxxv. Rogerus de Lomelay invenit ferramenta et verruram ; Henricus de Bray petram et merremium. Johannes Dyve carpentriam.

Anno Dom : mill^o. cc. nonag : quarto tradita fuit una acra terræ in Grindale quod vocatur Belle-ropes magistro Ricardo de Het tunc Rectori, per comitatem villæ, pro cordis campanarum sufficiendis——. Et ipse Ricardus fuit rector xlij annos. Magister Johannes de Avestan successit ei per collationem, anno Domini mcccxxiiiij.

The Church consists of a Tower, Nave, N. and S. Aisles, Chancel, and S. Porch. There is also a small eastern crypt, rendered necessary by the sloping of the ground on which the Church stands. This crypt is entered by a flight of stone steps on the N. side of the Chancel, towards the E. end. It has a simple groined roof, with chamfered ribs^a.

The whole fabric is of the stone of the parish.

The Tower^b is a most substantial structure, and seems much older than the rest of the Church : it is Early English, and there can be no doubt that the whole existed in 1294, in which year the manuscript before mentioned records “that an acre of land

^a The interior dimensions are as follows :

	ft.	in.	ft.	in.
Tower	9	6	by 9	6
Chancel	34	9	— 16	6
Nave	59	6	— 16	6
Aisles			9	2
Total width			39	4

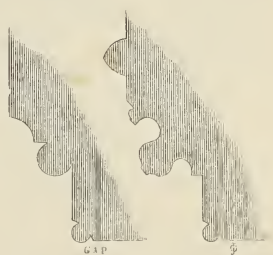
^b The Tower has suffered considerably from modern arrangements. Originally it could only be entered from the Church. Within the memory of persons now living, an opening was made on the S. side, in which a door appears, in mockery as it were of the architectural taste which reared the goodly fabric around. The belfry too was approached through the Church, by a beautifully constructed circular stone staircase, in the angle of the Tower and N. Aisle. But this arrangement was found, we must suppose, to be inconvenient, and an opening to the staircase was made on the outside, and the original entrance was walled up. The space within appears to have been deemed insufficient for the suitable accommodation of the ringers, for

deep scoopings have been made in the walls. Keystones of arches, too, in the upper part of the Tower have been removed, in order that there might be no impediment in the way of the ropes. Happily, an immense thickness of solid masonry (the walls of the lower story are five feet thick) has in some degree secured the structure from the mischief which might have been expected to follow such treatment. Two serious rents have however appeared, and the arch of a window has declined considerably from its perpendicularity, but the present active and intelligent Churchwardens have stayed the evil by means of very substantial iron-work. Other disfigurements are capable of a still easier remedy. The Tower-arch is closed by a very recent and very dissightly gallery : and above this there is a narrow passage, with a balustrade, affording access to the belfry, through a small pointed door, of original construction. The gallery might be removed, and the passage above rendered more harmonious with the Church in its character.

in Grindale was given, by consent of the village, to Richard de Hette the Rector, to purchase ropes for the bells;” and that the land, from this circumstance, was called “ Bell ropes^c.”

The Chancel is next in date to the Tower, having been rebuilt, according to the MS. of Henry de Bray, by Richard de Hette, in 1320. There are still very considerable portions which retain their original character, but unfortunately the E. window has been modernized, the N. windows have been walled up, and the S. windows have been deprived of their cusping, some of which changes were probably made when the original high pitched roof was lowered^d. A lychnoscope

on each side has been closed. Externally, therefore, we can only pronounce the door, two trefoiled windows of one light each, a very diminutive lancet window by which the crypt is lighted, and two buttresses, to be original. In the interior, there is more of the original details. In the S. E. angle of the Chancel there is a trefoiled niche, which contains a piscina, and a stone shelf. The piscina rests on a bracket representing a large head. On the S. side there are three sedilia of equal height, the trefoiled arches of which are beautifully executed. These arches, consisting of roll and fillet mouldings, are supported by octagonal shafts, of which the sides are slightly hollowed, a peculiarity which they share with the responds of the Chancel-arch, and (as has already been observed at p. 259) with the S. pillars of the neighbouring Church of Brington. The arches of the S. windows are segmental pointed, resting on slender shafts engaged with capitals and bases of Early English character. (See woodcut, next page.)



SECTIONS OF MOULDINGS OF ARCH
AND JAMB, PRIEST'S DOOR.

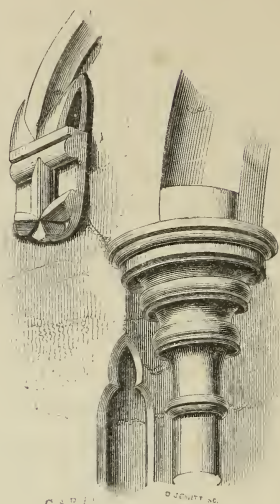
The body of the Church was completed five years after the erection of the Chancel. This, which is stated on the authority of

^c There are six bells. On one of them are the words “ Cantate Domino canticum novum;” but on the rest little more is recorded than the years in which they were founded, and the names of the makers.

^d The weather mouldings both of the original roof, and of an intermediate one preceding the present roof, are visible. The roof is now ceiled.

the manuscript, is confirmed by an inscription on Richard de Hette's monumental incised slab^e. Henry de Bray, after recording that Richard de Hette "rebuilt the Chancel in 1320," says, that "the whole Church was rebuilt in the time of the said Rector, A.D. 1325." He adds particulars, which place in a most favourable point of view the liberality of private individuals at that period. "Roger de Lomelay," he informs us, "found the iron-work and the glazing; Henry de Bray, the stone and wood; John Dyve" (who married Henry de Bray's only child) "the carpentry." We have no direct evidence of the manner or extent of the assistance which Richard de Hette gave to the fabric of the Church, but besides the general superintendence of the whole work, we should be disposed to attribute to him the N. Aisle. There is sufficient difference of detail between the two Aisles to suggest the belief that they have their separate history, and we naturally refer the more elaborate fabric to the munificent builder of the Chancel.

The masonry of the N. and S. Aisles is nearly as it was left in 1325. The former Aisle is far more elaborately finished than the latter, the windows and door are very good specimens of the Decorated style. The windows (with the exception of those at the W. end of each Aisle which consist only of two lights) are of three lights, with reticulated quatrefoiled tracery, and ogee arches. The dripstones over the windows of the N. Aisle are considerably more ogeed than those of the S. Aisle, and their points terminate in the lower table of the parapet cornice, which is adorned with curious and characteristic devices; and the finials of the parapets are beautifully carved.



CAPITAL OF WINDOW SHAFT.

^e Orate pro anima Ricardi de Hette qui fecit Cancellum cujus auxilio fuit ecclesia facta anno domini MCCCXX quinto.

In the interior the N. is equally superior to the S. Aisle. The hood-mouldings of the door and windows stand out in far bolder relief. Among the heads in which the labels terminate, we discover those of a King, a Queen, and a Bishop. These may have been intended to represent the unfortunate Edward II., Isabella his wife, and the then bishop of Lincoln, Henry de Bughersh.



SECTIONS, HEAD OF DOOR AND WINDOW, N. AISLE.

The Clerestory windows are of a very late Perpendicular date. They were, probably, either entire insertions, or were enlargements of original ones. The alteration may have been made, as in the case of the Chancel, when the roof was renewed.

The Porch was built subsequently to the S. Aisle, but at what time cannot now be discovered. There is a well-executed niche over the entrance arch. There is nothing remarkable in the interior of the Porch, except a pedestal placed at the right hand of the entrance into the Church, at the extremity of the stone bench. It is Perpendicular in style, and must have been introduced long after the porch was built. From its position, it may probably have been the stone on which a stoup rested.



SECTION OF MOULDINGS OF CAPITAL AND ARCH OF PORCH.

Four lofty arches supported by octagonal shafts with moulded capitals and bases connect each Aisle with the Nave.

About five years ago, on removing some wainscoting and a fire-

place from the S. side of the S. Aisle near the E. end, a considerable portion of a Piscina was discovered. Orders were immediately given for its restoration, and the work has been fairly executed.

The Font is of cylindrical form, a little larger in diameter at the top than at the bottom. It is quite plain, and beneath it there is a small portion of circular column, adorned with four rudely carved heads; the whole resting on a modern chamfered circular base.

Some fragments of painted glass of Decorated date remain in the heads of some of the windows.

In concluding our remarks on the fabric, we think it a duty on the part of our Society to state, that within the last few years a considerable quantity of earth has been removed from the foundations. Previously the basement moulding, in many parts, had been buried; now the whole fabric appears in its original and fair proportions. Another, and a far greater advantage, has likewise been gained; the interior is perfectly dry, and the damp floor and green dripping walls of former days are no longer to be seen.

The patronage of this Church was for many centuries vested in the Priory of Lenton, near Nottingham. That Priory was founded by William Peveril, a natural son of the Conqueror, who largely endowed it, and conveyed to it several advowsons, this being one.

The earliest Incumbent mentioned by Henry de Bray in his manuscript, is William de Lichefeld, who, he says, held the Church of Herleston by the presentation of the Prior of Lenton. After four other individuals had been similarly presented to the living by the Priors, the right to the patronage was disputed. The advowson was claimed by William de Ferrars, Hugh de Staunton and Clementia his wife, but unsuccessfully; for on the 30th of May, 1279, the lawsuit, at an assize, was decided in favour of the Priory.

In 1329 the claim was renewed by Thomas, son of Hugh de Staunton. On this occasion it was arranged that the right should be determined by single combat. A certain William Fitz-Thomas appeared on the part of Thomas de Staunton, and William Fitz-John undertook to do battle for the Prior. The whole of the pro-

ceedings preparatory to the conflict are minutely detailed by Dugdale in his *Origines Juridiciales*, and are of a most interesting description. Happily the point in dispute was not left to be settled by this kind of arbitrement; for though the combatants appeared at the appointed time, duly armed, and were sworn at the bar in the prescribed form, the principals had come to an amicable agreement; Thomas de Staunton relinquished for himself and his heirs all claim to the advowson. From that time till the Reformation, the Priors of Lenton continued to enjoy the undisputed patronage. "After the dissolution it formed part of an extensive grant in 6 Edward VI. to Edward Lord Clynton and Sage, in exchange for manors and lands conveyed to the crown, and in compensation for former grants which were rendered void by having been previously granted out to other persons^f." It soon passed into other hands. Towards the close of the seventeenth century it belonged to the Andrew family, from which it was transferred along with the Harleston estate, by purchase, to Earl Spencer in 1832.

D. M.

BUGBROOKE.

RECTORY.

DEANERY OF HADDON.

PATRON,

St. Mary^a.

HUNDRED OF

REV. J. H. HARRISON.

NOBOTTLE GROVE.

HE whole of this Church was originally Early English; the portions which remain of that date are the pillars and arches of the Nave, the W. window of the S. Aisle, and the W. and one window more in the N. Aisle. The other windows of the Aisles are Decorated, (but some of them have lost their tracery,) and the Tower and Spire are of the same style. There are two good Decorated windows on the S. side of the Chancel. The Clerestory is an addition of the Perpendicular

^f Baker's History of Northamptonshire.^a Liber Regis. Bridges says St. Michael.

age, and the E. window and one window on the S. side of the Chancel are insertions of the same character late in the style. The pillars are cylindrical on the S. (one having a foliated capital) and octagonal on the N. side of the Nave with moulded capitals. The N. Aisle extends beyond the Nave and communicates with the Chancel by a low pointed arch; a piscina seems to indicate that this portion of the Aisle was a chapel. Attached to the E. end of this Aisle, and extending to a level with the E. end of the Chancel, is a Vestry^b of rather early Perpendicular character with a two-light window at the E. end. The window, which once lighted the E. end of the N. Aisle, still remains closed towards the Aisle, but has been lately opened towards the Vestry, and is of singular design; it is of two uncusped lights, of transitional character between Early English and Decorated; on the exterior the hollow mouldings of the small arch-heads are filled with a series of foliations not very unlike the crockets of a later period, while the same mouldings on the other side are adorned with the tooth ornament. The rood-screen of rich Perpendicular work remains almost entire, and some traces of its original painting and gilding are yet visible. The Font is octagonal, and of Perpendicular work. The Porches are modern. A considerable addition to the churchyard, lately made by the Rev. J. H. Harrison, the present Rector and Patron, has much improved the site of this Church. The Rectory was given to the Abbey of Greistain in Normandy, by William, Earl of Morton, in the reign of Henry I.; 14 Ric. II. it was granted to Edward de la Pole. It afterwards came to the Crown, and was granted 34 Henry VIII. to Sir Edward Knightly. H. R.

^b This seems to have been its original destination: the door by which it is entered from the Chancel is of the same date with the Vestry.





St. John's Church, Cambridge.

Engraved by J. H. St. John. Published by J. H. St. John.

KISLINGBURY.

RECTORY.

DEANERY OF HADDON.

PATRON,

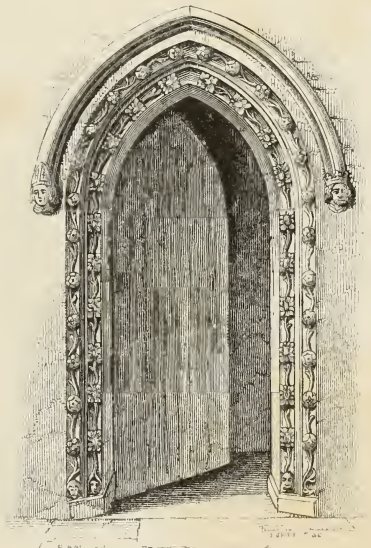
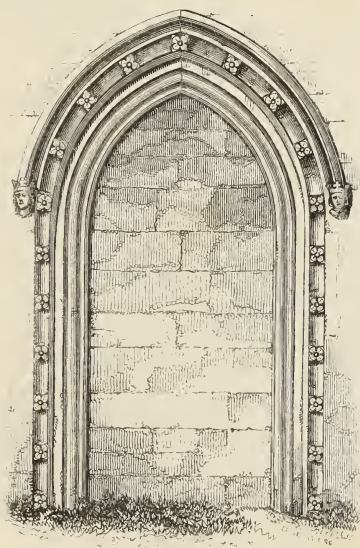
SS. Peter and Paul^a.

HUNDRED OF

REV. R. HUGHES.

NOBOTTLE GROVE.

THE accompanying engraving gives the exterior of this Church so perfectly, that it is only necessary to add that the hollow moulding of the string-course under the windows all around is thickly set with four-leaved flowers, and that in the moulding of the S. door, the four-leaved flower alternates with the ball-flower. The Vestry has been rebuilt, the door



NORTH DOORWAY AND DOOR FROM CHANCEL TO VESTRY.

into it is original and has two hollow mouldings each adorned with a continuous wreath of flowers. On either side of the E. window of the Chancel is an extremely rich and well executed octagonal canopy engaged, five sides appearing; the brackets are gone. Sedilia triple, with straight canopies crocketed. Piscina with

^a St. Luke, according to Bridges.

ogee canopy, crockets and finial. The pillars of the Nave octagonal, and unusually lofty, with moulded capitals. Arches acutely pointed. Font circa 1450, octagonal, with quatrefoil on each side, shaft panelled.

The arms, "said to be those of the Lises," mentioned by Bridges as existing on the Steeple, are no longer discernible, but there is a projecting stone on the S. side of the Tower which may have had arms upon it.

H. R.

HARPOLE.

RECTORY.

PATRON,

EARL FITZWILLIAM.

All Saints.

DEANERY OF HADDON.

HUNDRED OF

NOBOTTLE GROVE.



SOUTH-WEST VIEW.



HE styles in this Church are much mixed. The Priest's door and the S. door into the Church are pure Norman. The Chancel-arch, about half the breadth of the Nave, is acutely pointed, and rests upon Norman engaged shafts, with indented capitals. The pillars of the Nave are all oc-

tagonal, but lower on the N., where they support three wide-pointed arches, than on the S. side, where they support four arches more acutely pointed. The N. Aisle is wider than the S.; at the E. end of the former is a wide depressed arch, now closed up, resting on brackets, once an entrance to a Chapel, in the N. wall of which are two low arches with Early English mouldings resting on slender engaged shafts, with capitals of oak-leaves well executed. This Chapel communicates with the Chancel by a wide and low pointed arch. The Tower-arch is acutely pointed of four chamfered orders; the first stage of the Tower has a triplet of equal height, resting on engaged shafts, with moulded capitals and bases, only the middle window open. The Font and shaft are cylindrical, the former richly covered with Norman sculpture. Nearly all the windows of the Church and Chancel are of good Perpendicular character.

H. R.

HEYFORD.

RECTORY.

PATRON,

REV. J. L. CRAWLEY.

SS. Peter and Paul.

DEANERY OF HADDON.

HUNDRED OF

NOBOTTLE GROVE.

PILLARS and arches on the N. side of the Nave, and the whole of the N. Aisle, Early English. Pillars octagonal; arches acutely pointed, with merely chamfered edges: S. door acutely pointed, with one row of the tooth-ornament on a very small scale; jamb-shafts gone: pillars and arches on S. side of Nave Decorated; the pillars octagonal, the arches very wide and almost elliptical, the point being scarcely developed. The walls of the S. Aisle, and the Porch were rebuilt, temp. Philip and Mary; towards the E. end of the Aisle is a monument of that date with kneeling figures to the memory of Judge Morgan and his wife and their offspring.

The Tower-arch is closed; on the N. side of the Nave, close up to

the timber-roof (which is almost flat, though with good mouldings, and bosses) is a huge head with the tongue hanging out, possibly a bracket in connexion with the original roof. On the other side are two angels bearing plain shields, belonging to a second roof, the present having other supports. The windows of the Clerestory are quatrefoils, those on the S. are no longer visible externally, the roof of the Aisle being above them; on the N. it may be plainly seen that the wall of the Clerestory was raised above the original windows during the Perpendicular period. Some very plain original open seats with square ends remain. The Chancel-arch rests on brackets, in the N. wall of the Chancel is a wide depressed arch, beneath which are two altar-tombs with brasses to the Mauntell family, on a plain slab. On the same side is a square locker, and on the S. a Piscina. Windows and all the mouldings of the Chancel Decorated. Font plain, cylindrical, shafts short with plain base. A remarkably rich saddle stone and foliated cross on the gable of the Chancel. On the S. door is an original iron cross, with a ring of cable form depending from the centre, it is about 3 feet long, and the transverse about 2, one-half of the latter is gone, and some of the details at each end of the upright beam. The stancheon, with its ring, is in the usual place. H. R.

FLORE.

VICARAGE.

DEANERY OF HADDON.

PATRON,

All Saints.

HUNDRED OF

DEAN AND CHAPTER OF

NOBOTTLE GROVE.

CHRIST CHURCH.



THIS Church, which stands in the middle of a spacious churchyard, is mainly an Early English structure, though it has Decorated and Perpendicular portions. The pillars and arches of the Nave, Early English, the pillars clustered, with moulded capitals, except one on the N. side which is



18 1/2

18 1/2

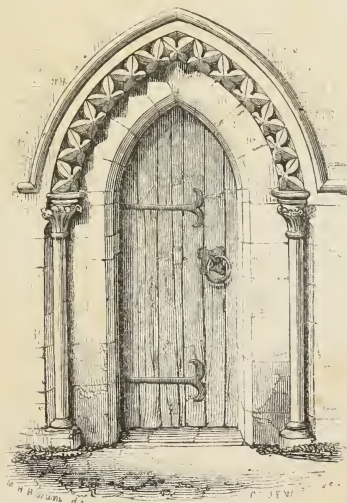
YLORE CHURCH - NORTHEAST CORNER

View of Church - J. D. Smith, 1880



prettily foliated, the arches chamfered. The E. wall of the Chancel has been rebuilt towards the close of the fifteenth century, and some windows of the same date have been inserted, but two early Decorated windows remain, without cusping. There is a square locker in the N. wall, with some good original iron-work on its folding-doors; in the same wall on the floor is a small pointed recess with chamfered edge. On the S. side is an Early English double Piscina of singular design, with a solid stone shelf running along the back of both recesses. The Sedile is a plain pointed recess with chamfered edge: the label which once ran round the whole is gone. There are three brasses, 1. Man in armour and lady, 1450. 2. A similar subject, 1500. 3. A Latin cross with inscription, 1534. The rood-loft stair-case in the N. W. angle of the Chancel-arch remains, but the door is walled up. There is an original Vestry on the N. side, circa 1450. The Priest's door has a row of the tooth ornament on a large scale all round it. Part of the rood-screen remains. The Tower is Decorated, and has a good original deep door in the W. face of it. Some of the windows have lost their tracery, some are reticulated. This Church once belonged to the Priory of Merton.

H. R.



THE PRIEST'S DOOR

BRAMPTON.

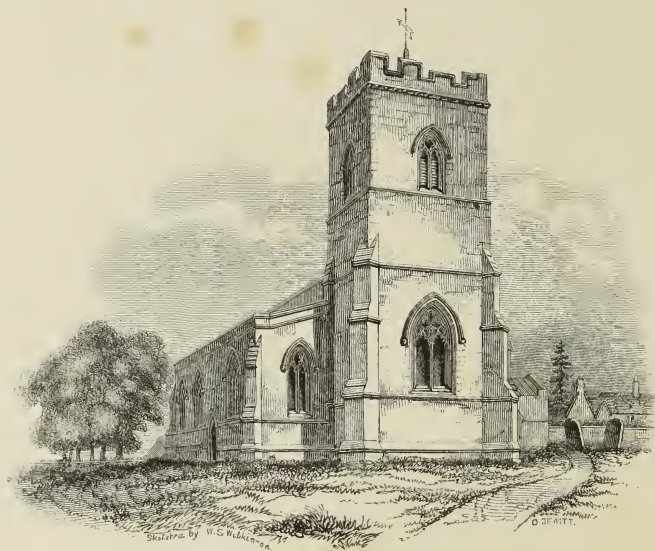
RECTORY.

PATRON,
CORPUS CHRISTI COLLEGE,
OXFORD.

St. Botolph.

DEANERY OF HADDON.

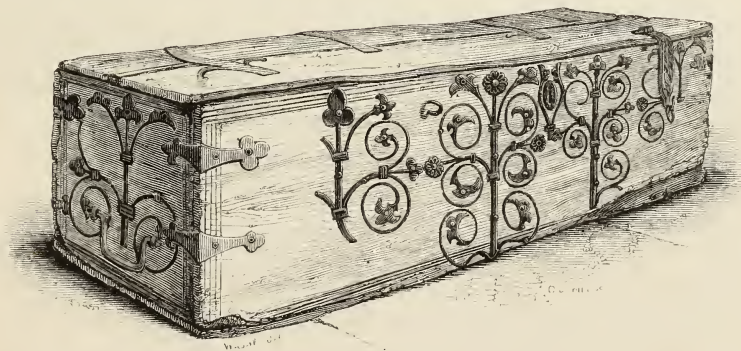
HUNDRED OF
NOBOTTLE GROVE.



N. W. VIEW OF CHURCH.

APPROACHED from the W., the situation, as well as the form, detail, and colouring of this Church, combine to form a subject irresistible to the passing artist. It remains very much in its original state, and is a good and very uniform example of a village Church in the Decorated style. The tracery of most of the windows is reticulated. The E. window, and one on the N. and another on the S. side of the Chancel, are insertions of debased style. The Clerestory windows were originally square, with probably a quatrefoil in each, those on the N. side are closed up, and on the S. very late Perpendicular windows have been inserted in their stead. The pillars of the Nave are octagonal, with moulded capitals, the arches pointed and of two chamfered orders, the engaged columns of the Chancel-arch are clustered and cylindrical. The Tower-arch is closed, but may be seen in the Belfry, it is of four chamfered orders, and rests upon the side

walls without brackets. The Nave and some part of the N. Aisle still retain the original open seats, which are plain with square ends. On the N. side of the Chancel is a small portion of original seating with a poppy-head. Near the Communion Table is the matrix of a brass, which consisted of a floriated cross with some animal at the foot, and above it a half figure of (probably) an ecclesiastic. The rood stairs are left, shewing clearly that they were constructed after the completion of the original edifice. The Font is a paraboloid resting on a cylindrical shaft with plain mouldings. There is a remarkably pretty Decorated window of two lights in the W. face of the Tower; the battlements appear original, although of the step kind. The Porch is unusually large, but seems never to have had a room over it. The windows in it are closed up: they were of an oblong form, shewing internally a segmental arch, the edge of one of which is adorned with the tooth ornament. The arch of entrance has three chamfers, and rests upon shafts, some engaged and some detached, the latter have been removed, the capitals of all have very simple foliations. Over the S. door is a shield bearing the arms of France and England quarterly, as they were borne by Edward III., so that this Church was probably erected about the time that monarch first laid claim to the crown of France, and this supposition agrees perfectly well with the architectural detail.



THE PARISH CHEST

There is a curious chest with original iron-work in front, which seems to be coeval with the Church.

H. R.

RAVENSTHORPE.

VICARAGE.

PATRON,
DEAN AND CHAPTER OF
CHRIST CHURCH

St. Dionysius.

DEANERY OF HADDON.

HUNDRED OF
NOBOTTLE GROVE.



SOUTH-WEST VIEW OF THE TOWER.

THE pillars of the Nave are octagonal with moulded capitals, arches pointed, of two chamfered orders, hollowed. In S. Aisle a monumental arch, piscina and W. window of early Decorated character, which appears to have been originally the style of the whole fabric, including S. Porch and Tower, the Belfry windows of which are double lancets. The Clerestory and other windows are Perpendicular. The Font is cylindrical and plain, the supports are not original. The Chancel was rebuilt in 1808, on a smaller scale, without any regard to architectural propriety. Underneath the Communion Table is a large and curious chest, covered all over with thin plates of iron crossing each other at right angles. There is a good deal of ori-

ginal open seating left with square ends much enriched with a variety of good tracery and small buttresses. It appears from a document in the Registry at Lincoln, that the Vicarage was endowed in 1318, and that the Church was dedicated to St. Dionysius. According to the Liber Regis, this Church was once in the possession of the Knights Templars, but this must be a mistake, for the Knights Hospitalers, to whom it was given by Robert de Cales, presented in 1233, nearly a century before the suppression of the Templars.

H. R.

BROCKHALL.

RECTORY.

PATRON,

T. R. THORNTON, Esq.

SS. Peter and Paul.

DEANERY OF HADDON.

HUNDRED OF

NOBOTTLE GROVE.

 HIS is a very small Church, and has only a S. Aisle, separated from the Nave by two round and one pointed arch, resting on two short cylindrical columns; in it is a trefoiled monumental arch crocketed with finial, all the hollow mouldings of which are thickly set with ball-flowers; on the floor beneath it is a slab with the matrix of a brass, consisting of a flo-riated cross and inscription for Peter de Thurleston, Rector 1281. The N. side of the Nave seems to have been rebuilt about the middle of the fifteenth century, and the same date may be given to the S. Poreh and upper story of the Tower; the construction of the Tower as well as the arrangement at the W. end of the Nave would indicate that the original design was a gable Belfry. The Font is octagonal and has a flower on each side (in a hollow moulding between the bason and the shaft) of Perpendicular character. It has a high original cover. The Chancel has been almost rebuilt by the present Rector, when it was shortened several feet. The S. door is semicircular, very simple and without shafts.

H. R.

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